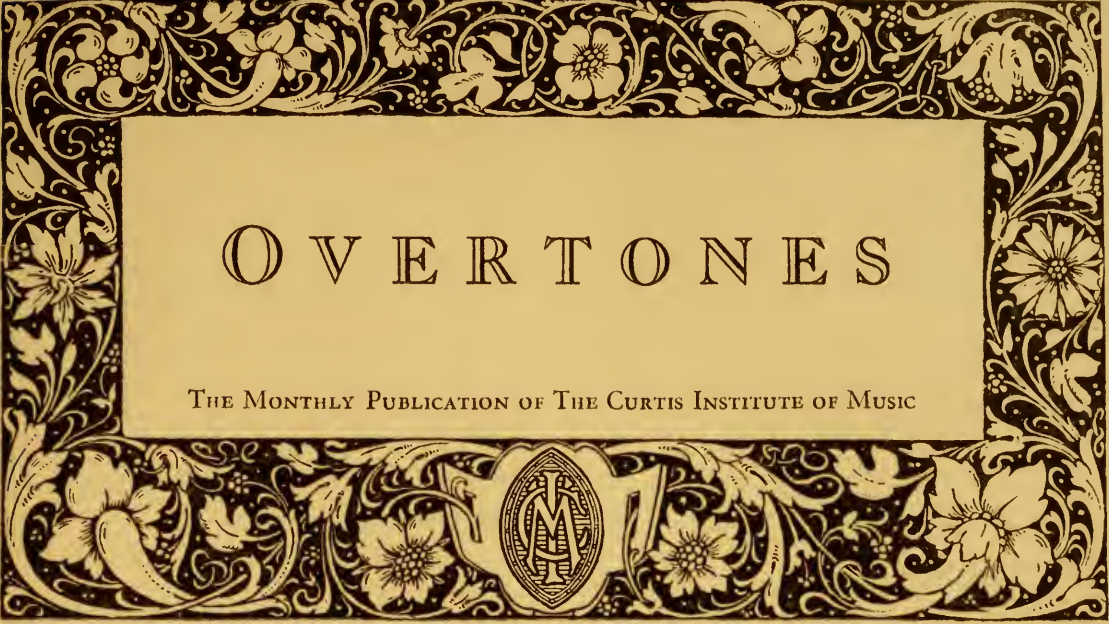


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OVERTONES

THE MONTHLY PUBLICATION OF THE CURTIS INSTITUTE OF MUSIC

October
1930

OVERTONES

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OVERTONES

ELBERT LENROW, *Editor*

C O N T E N T S

Articles

Editorial Comment	5
Professor Leopold Auer <i>Josef Hofmann</i>	9
The Curtis Institute of Music <i>Caesar Finn</i>	12
A Letter from Camden, Maine <i>James Bloom</i>	15
Summer Activities	17
Check List of New Books in the Library	27
Musical Calendar	28

Illustrations

Professor Leopold Auer	10
A Game of Chess with Josef Hofmann in Camden, Maine	18
Camden Students of Léa Luboshutz	19
With Louis Bailly in Sorrento, Maine	21
A Salzedo "Bull-Fight" in Seal Harbor, Maine	21
Tea with Marcella Sembrich at Lake George	22
Horatio Connell and His Students at Chautauqua, N. Y.	23
Harriet van Emden and Her Students in Williamstown	24
Rosario Scalero with His Students in Northern Italy	26





Editorial Comment

STUDENTS' ACHIEVEMENTS DURING THE PAST SEASON

ITH THE INAUGURATION of the Seventh Season of The Curtis Institute of Music, we stand on the threshold of a programme of activities which will prove more amplified than anything undertaken during past years. And at the outset, it is well to pause for a moment to survey the achievements of the season just ended, conveniently summarized by our Director in his report covering the period from October 1929 to June 1930.



Within the Institute there were thirty-seven Students' Concerts given in Casimir Hall, and a total of twenty concerts broadcast to radio audiences. Outside of the Institute the activities of the students covered a wide field. The Curtis Orchestra was heard in four concerts, two in Philadelphia, one in Bryn Mawr, and one in Boston, Massachusetts. The Curtis Institute Concert Course consisted of twenty-two concerts given before seventeen schools and club groups in Pennsylvania, New Jersey, Delaware, Maryland, and Vermont. A series of five Chamber Music Concerts was presented in the Pennsylvania Museum of Art at Fairmount.



As a part of the Institute's programme of cooperation with The Philadelphia Grand Opera Company, seventeen students appeared in the twelve operas presented during the season of 1929-1930, filling fifty-five rôles. In D'Albert's *Tiefland*, there was only one rôle not taken by Curtis Institute students. In addition, The Curtis Orchestra, through an arrangement with the Musician's Union of Philadelphia, was allowed to play two one-act operas—*Il Seraglio* and *Cavalleria Rusticana*. Forty-five Union members of The Curtis Orchestra also formed the majority of the orchestra for *Un Ballo in Maschera*.

OVERTONES

Cooperating with The Philadelphia Orchestra, ten students sang solo parts in that organization's memorable performance of Mousorgsky's *Boris Godunof*, and seventeen students formed the chorus for Schönberg's *Die Glückliche Hand* in three performances in Philadelphia and two in New York. In sixty-eight paid concerts, thirty-two students and three ensemble groups appeared in Pennsylvania, New York, New Jersey, Delaware, Maryland, West Virginia, North Carolina, Massachusetts, Connecticut, Maine, Rhode Island, and Canada. Two students were assisting artists in the Director's concert before the Philadelphia Forum. In the four public concerts of The Curtis Orchestra, three students appeared as solo artists.

In accordance with the Director's plan of launching young artists in their concert careers, The Curtis Institute sponsored the European concert tour of Henri Temianka, *Violin*, during the past season. Mr. Temianka gave recitals at The Hague, Amsterdam, Cologne, Zurich, Milan, Rome, Monte Carlo, Hamburg, Copenhagen, Oslo (four times), Stockholm, London, Paris, Arnheim, and elsewhere. Several of these appearances were with symphony orchestras and proved so successful that he was immediately re-engaged for next year.

Since the practical, and perhaps ultimate, test of the work of the school rests with the extent and quality of such students' achievements both within and outside of the Institute, it is important to bear in mind this diversified list of "professional" performances with all its attendant implications of progress and development.

THE PRESENT SEASON

THE CURTIS INSTITUTE will continue to sponsor Mr. Temianka in a second season of concertizing in both Europe and this country. During October and November, he will appear in recitals in Chicago, Philadelphia, New York City, and elsewhere. Mr. Temianka's European tour for the season of 1930-31 will open at the end of December with an appearance with the *Orchestre Symphonique* of Paris, under the direction of Pierre Monteux. During January, he will give a series of ten recitals in Italy, followed by a number of concerts in Holland and an appearance with the Concertgebouw Orchestra of Amsterdam, conducted by Willem Mengelberg. During February,

Mr. Temianka is to play more than fifteen times in Norway and Sweden, appearing as a soloist with the symphony orchestras of Stockholm, and Göteborg, Sweden, and of Bergen, Norway (two times). In early March he will play with the Cologne Symphony Orchestra, conducted by Professor Hermann Abendroth, and will give recitals in Rotterdam, Amsterdam, Leiden, and a number of other neighboring cities. The month of April will be spent concertizing in Spain.

By way of amplifying this policy of assisting young artists, The Curtis Institute has also completed arrangements for Tibor de Machula, *Violoncello*, to concertize in Europe during the present season of 1930-31. Mr. de Machula, a student of Felix Salmond, will be assisted by Beniamino Grobani, *Baritone*, a student of Emilio de Gogorza, and by Earl Fox, *Accompanist*, a student of Harry Kaufman.



Many professional positions have been secured by Curtis Institute students. Fifteen students in the Voice Department have signed contracts with The Philadelphia Grand Opera Company. The tentative plan for cooperation between the Institute and this company provides for the presentation of eighteen operas, with twenty-one students filling eighty-six rôles.

Eight students have been accepted by Leopold Stokowski for entrance to The Philadelphia Orchestra. One of these, Edna Phillips, a student of Carlos Salzedo, is to be First Harpist and, incidentally, the first woman to be admitted to the ranks of the orchestra. The others to be accepted are Mayer Simkin, *Violin*, a student of Mr. Meiff; Paull Ferguson, *Viola*, a student of Mr. Bailly; Frank Miller, *Violoncello*, a student of Mr. Salmond; Oscar Zimmerman, *Double Bass*, a student of Mr. Torello; Robert Bloom, *Oboe*, a student of Mr. Tabuteau; Robert McGinnis, *Clarinet*, a student of Mr. Cailliet; and Melvin Headman, *Trumpet*, a student of Mr. Cohen.

This brings the total of students entering The Philadelphia Orchestra directly from The Curtis Institute up to fifteen. Twelve other members of the orchestra have studied at the Institute, thus making a grand total of twenty-seven. One student has gone to The Chicago Symphony Orchestra, and a number of former students continue to be members of symphony orchestras in New York, St. Louis, Cincinnati, and elsewhere.

Additions have also been made to the list of those students who have secured excellent church and choir positions. The most recent appointment has been that of Robert Cato, a student of Mr. Farnam, to the double post of organist and choirmaster of Old Christ Church of Philadelphia.

CHANGES IN FACULTY

TO OUR NEWEST Faculty members we extend warm greetings. Among additions to our staff of instructors are Mieczyslaw Munz, *Piano*; Alexander Hilsberg, *Violin*; Louis de Santis, *Clarinet*; Simone Belgiorni, *Trombone*; Eleanor Meredith, *Solfège*; and Catherine Littlefield, *Dancing*. Former teachers who have returned are Lucile Lawrence, *Harp*; Placido de Montaliu, *Eurhythmics*, *Spanish*, and *Platform Department*; and Ilsa Reimisch, *Coaching*. Mary Q. Shumway will take over all of the German classes in The Academic Department. There is also to be an Academic Tutor for the elementary and intermediate education of students under sixteen years of age.

AN INVITATION TO FACULTY AND STUDENTS

WITH THIS issue of October 1930, *Overtones* embarks upon the second year of its young life. It dedicates itself to the recording of the numerous and varied activities of the Institute community. But in addition, it wishes to carry on its interesting and valuable function of serving as a medium of expression on subjects relating to music and musicians. It is hoped that the faculty members will continue their generous contribution of articles of interest and profit to us all, drawing on that vast fund of experience and knowledge which is theirs. But members of our student group are urged equally to join them in expressing ideas and viewpoints in a way that will make for common interest in the great art and study which occupies our attention and efforts here. *Overtones* wishes to serve increasingly as the voice of all those who have something to say and which the rest of us will enjoy hearing.

Professor Leopold Auer

By JOSEF HOFMANN



OUR BELOVED Professor Auer gone! At the age of 85 he died in Germany where he had been spending the summer. Those who knew him as a man and artist realize what this loss means to the world.



Professor Auer was born in Hungary. He studied first at the Vienna Conservatory and later with Joachim. Before he reached the age of twenty, Leopold Auer was appointed Conductor of the Dusseldorf Orchestra, and later he occupied a similar post in Hamburg. In 1868 he became Court Violinist at St. Petersburg (Leningrad) and held this post continuously until he was compelled to leave Russia because of political upheavals. He succeeded Henry Wieniawski as Professor at the St. Petersburg Conservatory and during a part of this period was also Conductor of the Imperial Music Association. His fame as a concert violinist spread rapidly over Europe where he was acclaimed as one of the leading violinists of the age.



Leopold Auer left St. Petersburg in 1917 and, after a brief visit to Scandinavia where he went to concertize, he came to America early in 1918. Here he made an extended tour of the principal cities, after which he devoted himself to teaching in the City of New York. He became an American citizen at the age of 81.



Professor Auer was an outstanding figure in the musical world. Together with Anton Rubinstein, who founded the great Imperial Music Schools of Russia, Professor Auer was an important factor in the development of classic music, its promotion and realization. In the violinistic world, the rays of his glorious past still illumine our present artistic horizon, for he has left us exponents of his great traditions in such figures as Elman, Zimbalist, and Heifetz. There are many others who benefited by his far reaching artistic influence, and so we feel that something very precious has been taken from us. I,

OVERTONES



PROFESSOR LEOPOLD AUER
1845-1930

too, had the privilege of being personally and musically associated with the great master. As early as 1898, I met Professor Auer in St. Petersburg—and I shall never forget my delight in playing with him in a chamber music concert.



After many, many years, good fortune brought him to us and our Institute, and I found him unchanged personally and artistically, even greater and still more lovable than in his younger days. Little wonder that the loss of the artist and man makes us revolt against human fate, for men like Professor Auer should never die. They should live forever. Leopold Auer will live—in our memory!



The Curtis Institute of Music

By CAESAR FINN



QUITE simply, then, there is an Institute of Music in Philadelphia, a school where students are being taught the art of music. The Egyptians had a school, whereon Pythagoras built a science for the Greeks; and Aristoxenos had a school, out of which these Greeks wrought music of an incredible purity and expressiveness. The science and the art of the mastery of music were in these schools immensely conceived, and from them the long line emerged, teacher and pupil.



So music grew and swelled into a paean. In one concert, over ten thousand singers took part. Music was indissolubly merged with poetry and legend. The ethos of the people of each Greek state was distinguishable in the music which bore their name. Mood and character were interpreted and even governed through it. Music was, indeed, the greatest motivating power in their existence, and the fair glory of Greece gives token of its magic.



But later, music began to be set apart, to be divorced from the life of the people. Poetry was essayed without it. The Asiatic influence encroached and the schools were disintegrated. Folk were mystified at this complexity and found no joy in the broken sounds. Hellas became mute.



So the early world grew dim and the chorus was hushed. The lyre was broken. The pipe was stilled. Singers forgot their songs and none wrought new ones. Everywhere music lost her speech, and no one remembered her name. But the need was inherent and an echo remained.



Ages later, the need was a crying thing in a man who sought the echo and heard it. He made a name for it and told his brother. They spoke, and the song grew. Ancient scrolls were unearthed; the runes were deciphered; the tale was retold. In the telling, the modal

system of the Greeks was somewhat rearranged—but the relationship and the rightness were discerned. Quietly people began to build.



Another school was established, and the line again emerged, teacher and pupil. The world responded and many schools grew strong and full of the new-old beauty. Folk danced and sang and the earth became lovelier. So, singly and isolated, the various lines came down to our time and finally to this school in Philadelphia.



Now there have been schools wherein the lines met and crossed. Here, in Philadelphia, is a school where Pythagoras and Aristoxenos stand side by side, no longer rivals but purposed to a common end. The Netherland and the Roman schools are but a shelf distant. The student here finds the music of Brahms and Wagner together upon the one table. While a strange new magic brings Franck into the room.



In other days there was only one artist in a school. Here many masters are gathered in one bond and under a single roof, giving their unique contributions for the greater strengthening and broadening of their pupils.



Here is a temple and workshop wherein that which has value is not the coin of the realm but talent and devotion alone. And herein is that ideal concert room which each student had one day dreamed of entering. Within these walls he hears the masterworks of the world recreated with such comprehension and flowing beauty that he is overwhelmed and touched in the quick inner part. As he goes out into the night, he often walks alone, profoundly moved and thankful that the discipleship of such masters has been granted him.



Inspired by these magical interpretations, the pupil is led to find new powers in himself, and, under the guidance and fellowship of these artists, eventually brings his contribution to fruition. Whereupon the outer world is made available to him through participation

in concerts and operas, so that he may find, still under the sensitive tutelage of his masters, the experience necessary for the most complete expression of his art.



Everywhere within this house of Renaissance a splendid camaraderie prevails, but it is at its full best in the long, low-ceilinged dining hall. In this room studies are put by. At a table some world-famed artist sits over his coffee and, to a group of fascinated students, tells of strange adventures in the remotest corners of the earth or recalls his own student days. One hears directly of what Brahms did or said, and of Rubinstein and Joachim. The associations built in this friendly room go deep and strong into the remembrance.



And finally there is that sense of affection, of belonging to this school, which the young artist bears with him out into the world. There is that privilege of carrying on the tradition and the high purpose which have been handed down from the earliest dawn of music.



So here the lines have converged, teachers and pupils; and in their midst are the dreamer and founder of this school, and the master-worker, who together have made it possible.



Quite simply, then, there is this Curtis Institute of Music in Philadelphia. It is a symbol and a commentary upon what may be achieved by the few, and they working together to release the spirit of man, that he may view himself and remember his heritage of the expression of beauty, and that he may know the deep, utter joy of the telling of it.



A Letter from Camden, Maine

By JAMES BLOOM



WHEN A GROUP of students who have studied incessantly for an extended period of time pause finally for a breathing spell, it is but natural that their thoughts should turn to review what they have done. Thus, in the name of my fellow students and myself, I am taking this opportunity of writing to the one who has guided and helped us through this past summer—giving a brief résumé of what we have accomplished, and at the same time expressing our heartfelt thanks to the ones who have made this period of work possible for us.



We began the season with a flourish—everyone buckled down to study with an enthusiasm that was astonishing. This spirit was buoyed up by Madame Luboshutz who promptly adjusted her idea of “class concerts” to a series of “musicales” given at her cottage every Sunday evening and who in this way not only held an incentive for study before us but enabled us to build a nucleus on which to work. The concerts were invariably attended by a large group which included Mr. and Mrs. Hofmann, members of the summer colony, and students of The Curtis Institute. There were eight concerts in all, arranged so that each student played at least twice. Madame Luboshutz performed also at two of the musicales, playing one programme of three Mozart *Sonatas*, assisted by her son Boris Goldowsky at the piano, and in her second recital presenting a long programme which featured the Tschaikowsky *Concerto*. Some of the compositions which were played by the students included *Concertos* by Dohnányi, Respighi, Elgar, Sibelius, Paganini, and Brahms, as well as a number of sonatas and shorter compositions.



As a fitting climax to the summer’s activities, five of our students performed at a benefit concert for the Rockport (Maine) Library. These were Celia Gomberg, Judith Poska, William Harms, Josef Levine, and Eugene Helmer. The concert was a marked success and the audience which filled the Town Hall of Rockport was generous in its appreciative demand for encores from each performer.

OVERTONES

Lest our study be too continuous, Madame Luboshutz and Mr. and Mrs. Hofmann arranged dances and excursions for us which proved enjoyable in every way and really constituted a stimulant for the accomplishment of our work.



In conclusion, we wish to express our thanks to Mrs. Bok who has made this summer of achievement possible to us all, to Mr. and Mrs. Hofmann for their kind interest and help in our work, and to our dear teacher whose inspiration and guidance has made this summer not only one of accomplishment but also the most wonderful vacation we have ever experienced.



Summer Activities

THE POLICY of summer study in vacation surroundings for talented students of The Curtis Institute of Music proved so successful in previous seasons that it was continued during the summer months just ended. Many academic and professional institutions entirely suspend their activities during this summer recess, while certain others offer special summer courses of instruction in their usual school surroundings or in one specially chosen locality elsewhere. The unusual thing about the policy of The Curtis Institute is that instruction is not carried on in its buildings in Philadelphia nor in any one particular provisional summer residence; instead, students follow their teachers wherever the latter choose to sojourn—whether in England, France, or Italy, or attractive mountain, coast, and lake resorts in this country. Vacations in restful and varied surroundings are thus made possible, without the necessity of the long and sometimes disastrous interruption of several months in the intensive and specialized courses of study carried on during the major part of the year. At the same time, the change of scene and the somewhat unusual opportunities for recreation and exercise make for a concentrated effort which proves of great value to the student when he returns to the crowded activities of the winter season.



This year instruction was given by Madame Sembrich, Mr. Hofmann, [Mr. de Gogorza, Miss van Emden, Mr. Connell, Madame Luboshutz, Mr. Saperton, Mr. Bailly, Mr. Salmond, Mr. Bachmann, Mr. Salzedo, Mr. Scalero, and Mr. Mlynarski in an international setting which included such varied places of residence as Camden, Seal Harbor, and Sorrento, in Maine; Bolton on Lake George, Woodstock, Chautauqua, and New York City, in New York; Williamstown, Massachusetts; London, England; Paris, France; Montestrutto, Val d'Aosta, Italy; and Warsaw and Kracow, Poland.



The state of Maine proved a popular gathering place for several of the Curtis groups of students. In Camden there was an active colony made up of Mrs. Bok, Mr. and Mrs. Hofmann, and Madame Luboshutz along with summer students of Mr. Hofmann and Madame Luboshutz. The accompanying photograph of Mr. Hofmann's group



A GAME OF CHESS WITH JOSEF HOFMANN IN CAMDEN, MAINE

suggests that chess may have provided dangerous competition for those who were studying the piano with him. William Harms is the opponent with the preoccupied expression, while those standing are Joseph Levine and Nadia Reisenberg.



With Madame Luboshutz there were Judith Poska, Celia Gomberg, James Bloom, and Eugene Orloff. Yvonne Krinsky and Eugene Helmer were their accompanists. Mr. Bloom's account of the group's activities appears elsewhere in this issue. Both groups of students participated in the series of Community Concerts at Camden and in a benefit concert in the Town Hall of nearby Rockport, which were attended with much interest by the summer colonists of both resorts. In the Rockport concert, which took place on September 10, William Harms played a group of piano compositions by Debussy, Chopin, and Delibes-Dohnányi; Celia Gomberg, music for the violin by Wieniawski, Kreisler, Godowsky, Ravel, and Aulin; Joseph Levine, piano



CAMDEN STUDENTS OF LÉA LUBOSHUTZ

pieces by M. Dvorsky, Debussy, and Balakirew; and Judith Poska, a group for the violin by Wagner-Wilhelmj, Bach-Kreisler, Gershwin, and Saint-Saens—Ysaye. Eugene Helmer was their accompanist.

In Sorrento, Maine, Mr. Bailly worked with the Swastika Quartette, its members being Gama Gilbert, Benjamin Sharlip, Max Aronoff, and Orlando Cole. Leonard Mogill also studied there. This chamber music organization was one of the most active of the summer groups, giving a total of nine concerts: two in Sorrento, in the series of Community Concerts, a concert in Camden, one each in Castine and Sullivan, two in Northeast Harbor, and two in Seal Harbor, one of the last mentioned being given in the home of our own Mrs. Fels. These concerts, presented before distinguished audiences, were enthusiastically received and aroused great interest in our Institute.



Seal Harbor, Maine, was the scene of harp study with Mr. Salzedo. Class lessons there were followed by such unconventional recreation as the "Harpistic Bull Fight" glimpsed in the accompanying photograph. The harp is at rest and stands for the *Toril* (Bull Stable). The poster is authentic and comes from San Sebastian, Spain, where Mr. Salzedo witnessed a bull fight in July. Mr. Salzedo is the "harpistic" toreador; Alice Chalifoux, the Bull! In the improvised loggia, which is made up of one of Lucile Lawrence's Spanish shawls, are, seated: Isabel Ibach, Mary Griffith, Victoria Murdock Bloom, and Reva Reatha; standing: Flora Greenwood and Edna Phillips.



Slightly southward, in Williamstown, Massachusetts, Miss Harriet van Emden had with her as summer students Selma Amansky, Paceli Diamond, Kathryn Dean, Irene Singer, and Esther Cohen. Joseph Rubanoff was their accompanist.



The largest number of students chose the state of New York for their summer's sojourn. As during several seasons in the past, Madame Sembrich carried on instruction of voice students at her beautiful estate in Bolton on Lake George. With her were Henriette Horle, Natalie Bodanskaya, Genia Wilkomirska, Mildred Cable, Edna Corday, and Ruth Gordon. Sylvan Levin served as their coach and accompanist. The following photograph suggests the agree-

OVERTONES



WITH LOUIS BAILLY IN SORRENTO, MAINE



A SALZEDO "BULL-FIGHT" IN SEAL HARBOR, MAINE



TEA WITH MARCELLA SEMBRICH AT LAKE GEORGE

able informality of tea-time at "Bay View". Benefit concerts were given in Bolton, by Mlles. Bodanskaya, Gordon, and Corday, and in Lake George, by Mlles. Horle, Wilkomirska, and Bodanskaya. Among other things, students sang the entire Act I of *Hansel and Gretel*. Several of Madame Sembrich's students also sang at a reception given by Adolph S. Ochs for Commander Richard Byrd; the latter reciprocated by taking two of them for a flight in his airplane.



In Chautauqua, New York, Horatio Connell spent a busy season with a group of students made up of Rose Bampton, Daniel Healy, Arthur Holmgren, Eugene Ramey, Alfred De Long, Albert Mahter, and Florence Irons. Elizabeth Westmoreland was their accompanist. The list of their activities is long and indicates many achievements. In the series of presentations of The Chautauqua Opera Association



HORATIO CONNELL AND HIS STUDENTS AT CHAUTAUQUA, N. Y.

given in the new Norton Memorial Hall, Albert Mahler sang the leading tenor rôle, Lionel, in *Martha*; Rose Bampton, the rôle of Siebel in *Faust*; while the three parts in the cast of Debussy's *The Prodigal Son* were taken by Miss Bampton (Lia), Daniel Healy (Azael), and Arthur Holmgren (Simeon), in two performances. The operas were conducted by Albert Stoessel.



Oratorios and orchestral concerts were also given, in the Amphitheatre seating 6,000 persons. Here Miss Bampton sang Gounod's *O ma lyre immortelle*, accompanied by the Chautauqua Symphony Orchestra, Georges Barrère conducting, while Mr. Holmgren gave "It is Enough" from *The Elijah*. With Howard Hanson conducting the

OVERTONES

orchestra, Miss Irons sang *Ritorna Vincitor* from *Aida*; with Albert Stoessel conducting, Mr. Healy was heard in *Siegmond's Love Song*. The latter also sang the tenor part of *The Messiah* with orchestra in a gala performance given by the Chautauqua Choir augmented by five visiting choirs. The *Rigoletto* Quartette was presented by Irons, Bampton, Mahler, and Clarence Reinert (a former student of the Institute), at a concert given by the music departments, while Irons, Bampton, Healy, and Holmgren sang quartettes and solos at a recital before the Chautauqua Woman's Club.



HARRIET VAN EMDEN AND HER STUDENTS IN WILLIAMSTOWN

Mr. Connell himself appeared as soloist with the Chautauqua Symphony Orchestra, Howard Hanson conducting, singing two Handel arias from *Acis and Galatea* and *Semele*.



In New York City Mr. Saperton had with him as piano students Freda Pastor, Jorge Bolet, Jean Marie Robinault, Rosita Escalona, Marga Wustner, Lilian Batkin, Florence Fraser, and Irene Peckham.

Students of Mr. Bachmann in Woodstock, New York, were Lily Matison, Ladisl us Steinhardt, and Abe Burg.



In London, England, Mr. Salmond continued to instruct Tibor de Machula. Mr. de Gogorza was in Paris, France, with Agnes Davis and Conrad Thibault. Louis Vyner passed an interesting summer studying conducting with Mr. Mlynarski in Warsaw and Kracow, Poland. An unusual event was his conducting of a public performance of the Warsaw Philharmonic Orchestra, the first instance of an American conducting in Poland. This concert, which was also broadcast to a radio audience, proved to be an undoubted success and Mr. Vyner's efforts won high praise from the musicians who heard him.



High in Northern Italy, at the foot of picturesque Val d'Aosta, Mr. Scalero passed the summer months in his historic and beautiful *castello* in Montestrutto. One gets a glimpse of a bit of it in the following photograph of himself and his group of composition students, included in which are Sam Barber, John Bitter, Gian Carlo Menotti, Eleanor Meredith, and John Moffitt.



Two organ students, Robert Cato and Alexander McCurdy, also were in Europe, spending much of the time with Mr. Farnam. The latter gave two recitals in Paris under the patronage of *Les Amis de l'Orgue*, one in the church of Sainte-Clotilde and one in the ancient church of St. Germain des Pr s. Mr. Farnam, as the "celebrated American organist", won high praise in the Paris newspapers.



ROSARIO SCALERO WITH HIS STUDENTS IN NORTHERN ITALY

Regarded as a whole, it was a summer of high achievement, many of the benefits of which will doubtlessly continue to be manifested during the coming winter season.

Check List of New Books in the Library

THE THEATRE. Three Thousand Years of Drama, Acting and Stagecraft. By Sheldon Cheney. Longmans, Green and Co. An invaluable one-volume survey of the theatre from Dionysus to the latest "machine-age" developments of our day. Excellent analyses of contemporary backgrounds and currents, written in a sprightly and engaging style.

THE RUSSIAN THEATRE. Its Character and History, With Especial Reference to the Revolutionary Period. By Rene Fülöp-Miller and Joseph Gregor. Translated by Paul England. George G. Harrap and Co., Ltd., London. A superb and important book, containing 130 pages of text discussing the historical and philosophical aspects of the subject, followed by some 400 half- and full-page illustrations in colour and half-tone which in completeness and originality outdistance anything hitherto published on the contemporary theatre. A book whose influence will be incalculable.

THEATRE LIGHTING. A Manual of the Stage Switchboard. With a foreword by David Belasco. By Louis Hartmann. D. Appleton and Co. A practical and yet fascinating discussion of the recent development of stage lighting, detailing famous methods and implements of the stage electrician, the rôle of color in the modern stage setting, and much other information.

FOOTLIGHTS ACROSS AMERICA. Towards a National Theater. By Kenneth MacGowan. Harcourt, Brace and Co. An attempted estimate of the extent, nature, and significance of the non-commercial theater of America, by a prominent authority. Historical considerations are followed by a discussion of Drama in education, aesthetic aspects of the local theater and new native drama, and practical glances at economics and organization.

THEATRES. By Joseph Urban. Theatre Art, Inc., New York. Vastly stimulating illustrations, photographs, and plans of theatres already executed or designed by Mr. Urban: The Ziegfeld Theatre, the Paramount Theatre, a Metropolitan Opera House, the Reinhardt Theatre, the Jewish Art Theatre, and an ideal Music Centre which at once arouses yearnings for its realization in some enterprising city.

Musical Calendar

October 15-31

- 16—"Aida", Philadelphia Grand Opera Company, Émil Mlynarski conducting, Academy of Music, evening.
- 17—Philadelphia Orchestra, Leopold Stokowski conducting, Academy of Music, afternoon.
- 18—Fritz Kreisler, *Violin*, Academy of Music, afternoon.
- 18—Philadelphia Orchestra, evening.



- 20—New York Philharmonic-Symphony Orchestra, Erich Kleiber conducting, Academy of Music, evening.
- 22—Independent Italian Opera Company, Academy of Music, evening.
- 23—"Le Jongleur de Notre Dame", Philadelphia Grand Opera Company, Eugene Goossens conducting, evening.
- 24—Philadelphia Orchestra, with Ossip Gabrilowitsch, *Piano*, afternoon.
- 25—Philadelphia Orchestra, Gabrilowitsch, evening.



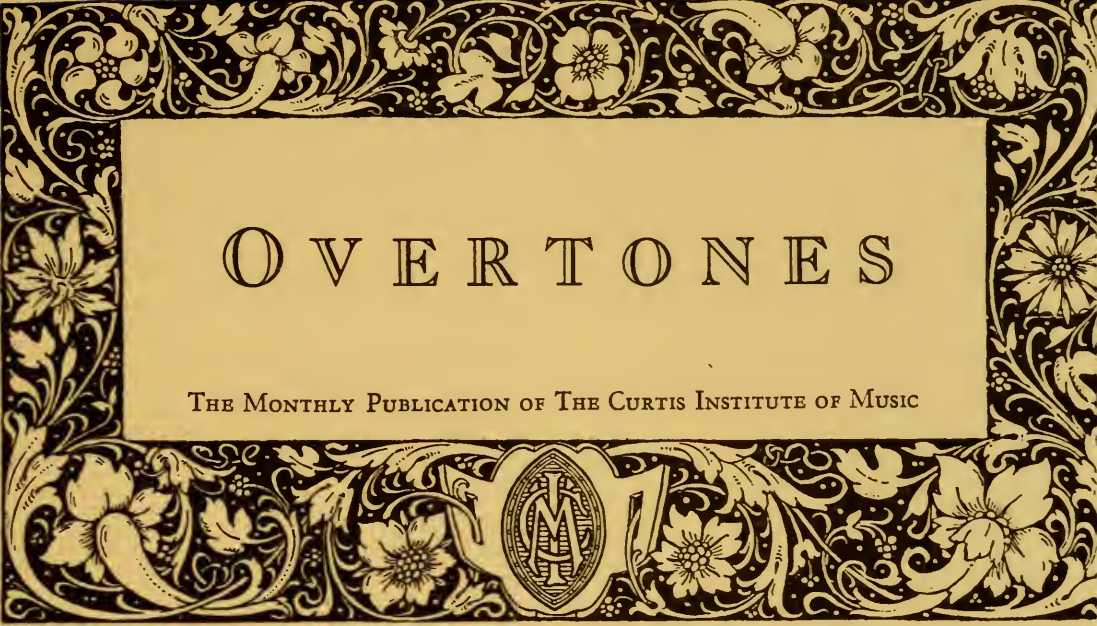
- 26—Jascha Simkin, *Violin*, Y. M. and Y. W. H. A., evening.
- 26—Beniamino Gigli, *Tenor*, Penn Athletic Club, evening.
- 27—Philadelphia Orchestra, Gabrilowitsch, evening.
- 28—"La Gioconda", New York Metropolitan Opera Company, Academy of Music, evening.
- 29—Philadelphia Chamber String Simfonietta, Bellevue-Stratford, evening.
- 30—"Pagliacci" and "Gianni Schicchi", Philadelphia Grand Opera Company, Émil Mlynarski conducting, evening.
- 31—Philadelphia Orchestra, afternoon.

November 1-15

- 1—Philadelphia Orchestra, evening.
- 3—Lynnwood Farnam, Organ recital, St. James' Church, evening.
- 3—New York Philharmonic-Symphony Orchestra, evening.
- 4—New York Metropolitan Opera Company, evening.
- 5—Winifred Christie, *Piano*, Academy of Music, evening.
- 6—"Lucia di Lammermoor", Philadelphia Grand Opera Company, Mlynarski conducting, evening.
- 6—Don Cossack Russian Male Chorus, Penn Athletic Club, evening.
- 7—Philadelphia Orchestra, Alfred Wallenstein, *Violoncello*, afternoon.
- 8—Philadelphia Orchestra, Wallenstein, evening.



- 9—Georges Barrère Little Symphony, Penn Athletic Club, evening.
- 10—Philadelphia Orchestra, Wallenstein, evening.
- 10—Lynnwood Farnam, Organ recital, St. James' Church, evening.
- 11—New York Metropolitan Opera Company, evening.
- 12—Philadelphia Orchestra, Children's Concert, afternoon.
- 13—Don Cossack Russian Male Chorus, Philadelphia Forum, evening.
- 13—Philadelphia Orchestra, Children's Concert, afternoon.
- 13—"Boris Godunof", Philadelphia Grand Opera Company, Mlynarski, evening.
- 14—Philadelphia Orchestra, afternoon.
- 14—José Iturbi, Philadelphia Forum, evening.
- 15—Philadelphia Orchestra, evening.

An ornate, symmetrical border in a dark brown or black ink on a light cream background. It features intricate floral motifs, including large five-petaled flowers, smaller blossoms, and scrolling vines with leaves. The border frames the central text area.

OVERTONES

THE MONTHLY PUBLICATION OF THE CURTIS INSTITUTE OF MUSIC

November
1930

OVERTONES

THE MONTHLY PUBLICATION OF THE CURTIS INSTITUTE OF MUSIC



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OVERTONES

ELBERT LENROW, *Editor*

C O N T E N T S

Articles

How I Became a Viola Player.....	<i>Louis Bailly</i>	33
Faculty Activities.....		37
Student Activities:		
Casimir Hall Concerts.....		38
Opera.....		38
Chamber Music.....		46
Concert Course Recitals.....		46
Radio Broadcasts.....		47
Recital by Henri Temianka.....		48
Other Events.....		49
Glimpses of the Institute:		
VIII. The Collection of Rare Instruments.....		51
New Books in the Library.....		53
Musical Calendar.....		56

Illustrations

Louis Bailly, <i>Head of the Departments of Viola and Chamber Music</i> ...	32
Artist Students of The Curtis Institute Who Participated in Performances of <i>Gianni Schicchi</i> and <i>Pagliacci</i>	40, 42, 43, 45
Rare Violins and Violas from The Curtis Institute Collection..	50



How I Became a Viola Player

By LOUIS BAILLY

EDITOR'S NOTE: *In the November 1929 issue of Overtones there appeared an Open Letter from the Director of the Institute inviting replies from the members of the faculty to the question as to what determined their choice of instrument and field of activity in music. In the following article, Mr. Bailly, Head of the Departments of Viola and Chamber Music, provides an interesting account of his own experience.*



HE ORIENTALS, says Michelet, the French historian, hold the belief that each human being is born into that situation in life which will be necessary to his development, and that from the cardinal point of birth begins the slow evolution which, modified by circumstances, favorable or adverse, lived and impressed upon the youthful mind, forms the identity or personality of the individual.



From this point of view, should anyone ask me why I chose the viola as the vehicle of my musical expression, I should be inclined to reply: "I didn't choose it deliberately, myself; others suggested it to me, I recognized the reasonableness of the suggestion, and determination and the desire to do more than had been done before, for and with the viola, completed the work." For I must explain at once that I began my serious musical studies with a violin in my childish hands.



As I look back in the attempt to analyze the influences which formed, and at one point completely turned, the current of my artistic life, I see first an old Flemish city, the city of my birth, Valenciennes. Again I behold, shining in the grey light of the pale sun of the "North Country", the city's massive ramparts and towers, the deep moat, the

great gates, creations of the genius of Vauban. I recall the busy, simple life of the inhabitants; a people of very mixed race; strata as it were, deposited by the all too frequent invasions and occupations of Ostrogoth, Spaniard, German, English, and French; a life in my boyhood, quite self-contained, almost untouched by outside influence, still retaining a quite mediaeval character.



Here still persisted the town crier, the fairs, the fetes, the quaint customs of olden times. In my mind's eye clearly do I yet see the portly, flour-covered baker who, trumpet in hand, patrolled the streets, announcing to the populace the important fact that his famous cheese cakes were just out of the oven; or I recall, with a thrill, the penny shows, high, high up in some old house, where Punch and Judy or delightful fairy tales were enacted; or, when older, the provincial theater where one might, and in fact everyone did, of a Sunday, spend ten sous and the hours from four in the afternoon until one at night, gorging one's soul to repletion upon a series of representations, tragic, comic, and musical vaudeville, all in delightful succession! Incredible it seems to me now, but—"*c'est la jeunesse*", not only of myself, but of the soul of a people. Or, more exciting still, there was the "*fête des Incas*", a great outdoor parade or carnival, dating back to the period of the Spanish occupation and to the years when the marvelous wealth of the New World poured into the treasury of Spain. Nor must I forget the song contests, real *Meistersinger* fests, which were held by the numerous choral societies, not only of the city but from the environing towns, inhabited almost exclusively by the coal miners. Contests sometimes were carried on with other singing clubs as far distant as Paris; what an excitement when the city's society returned with a *grand prix*! What speeches, what laurel wreaths, what general rejoicing, and what *champagne*!



It is doubtless at the risk of appearing long-winded that I mention these influences in a young boy's life and environment, but I do so, because I now recognize in them all the irrepressible impulse of the people toward artistic expression and a civic joy in such expression whether in drama, sculpture, painting or music.

This was the atmosphere surrounding each child of the city, requiring him, in addition to his other studies, to devote a given number of hours per week to classes in some art; the most apt pupils becoming in a way the wards of the city, educated free of charge and encouraged by prizes, scholarships, and the great public interest and esteem. The results of such fostering of youthful talent may today be read, by him who wishes, in the long lists of names of illustrious children of Valenciennes inscribed in now dingy letters upon the more dingy walls of the Conservatory. There may be seen, for instance, the names of J. Froissart, historian of old France; Watteau, the divine painter—if one may say so, the Mozart of the palette; J. B. Carpeaux, the sculptor, successor to the style of Michel Angelo and direct predecessor of August Rodin; and many another name whose fame is entirely French and not international, save that I might mention Rachel, the great tragedienne whose star still shines undimmed by time. What wonder then, that ambitious and gifted youth felt the impulse, yes, the necessity, to exert itself?—



So it was with myself, working from small to greater efforts, until with the coveted scholarship for the Paris Conservatory, I found myself, a very young provincial lad, actually embarked upon my life in the musical world of Paris, the Metropolis.



Here at last came the turning point in my life work, for it was my very great good fortune to come under the notice and to win the interest and friendship of a rare man and a superb musician—André Messager, the conductor and composer. He it was who first suggested to me and then strongly urged upon me the study of the viola, at that time an instrument whose possibilities were hardly recognized and whose special technique was still to be developed. Messager, with a composer's instinct and the practical experience of a conductor, foresaw what the viola was capable of becoming, and feeling that my physique was especially adapted to the larger instrument, persuaded me to make the change from the violin. It was a radical step for me to take, but I decided upon it, even against the advice of almost everyone I knew.

OVERTONES

I had not long been engaged in this new study when I began to realize that for the present at least, the greatest field for the viola lay in chamber music, and after long deliberation I decided to burn more bridges behind me, to resign my position in various orchestras, and to make chamber music as well as the viola my special work for life.



I also realized that there was practically no special technique already developed for the viola student and that each one had been more or less blindly going his own way with the result that the special character of the instrument had not been fully grasped. Studying the instrument itself, its larger form and particular problems for bow and fingers, its tonal qualities and capabilities, as well as limitations, I came to the conclusion that the old name for the instrument, "Tenor", was well taken, and that as a complement to the soprano of the violin, the voice of the viola should be developed as a tenor voice and that this could best be done by combining the left hand velocity of the violinist with the gripping bow of the 'cellist.



Owing to the large size of many of the best violas, the working out of this method presented many difficulties and problems. However, I kept to my task, and recalling that no others than Mozart, Beethoven, and even Paganini had been forerunners in studying and playing the viola, I hoped in time to arrive at something solid in developing the viola technique.



If I have in part succeeded in going beyond the former "violinistic" manner of playing the instrument, I shall be rewarded, for Art is very, very long; it progresses not by leaps and bounds, but by small steps; and if, as one who was but lately with us urged, I can leave the viola world a little better than I found it, I shall have accomplished something of the task I set myself a score or more years ago!

Faculty Activities

CASIMIR HALL CONCERTS



ON NOVEMBER 17, the First of this season's series of Faculty Recitals will be presented by Miss Harriet van Emden, *Soprano*. Following this, on November 24, Mr. Carlos Salzedo and Miss Lucile Lawrence will participate in a joint recital of music for the Harp. Later recitals will be those by Abram Chasins, *Pianist*, on December 1, and by Mieczyslaw Münz, *Pianist*, on November 9.

OUTSIDE OF THE INSTITUTE

THE THIRD day of Mrs. E. S. Coolidge's annual Festival, held this year on October 14, 15, and 16, in Chicago, Illinois, was marked by the performance of Mr. Carlos Salzedo's *Prélambule et Jeux* for Harp Principale, Flute, Oboe, Bassoon, Horn, and String Quintet. The performance, which was the first public one in this country, was conducted by the composer. The first performance in this country occurred in Casimir Hall of The Curtis Institute of Music, on the evening of April 7, 1930.



Mr. Josef Hofmann appeared in Boston, Massachusetts, in a recital in Symphony Hall on November 2. On the 7th, he gave a recital in the Eastman Theater in Rochester, New York. On the 16th, he will play during the Atwater Kent Broadcasting Hour, in New York City. Further appearances during November will be in Detroit, Michigan, as a soloist with the Detroit Symphony Orchestra on Nov. 27th and 28th.



Mr. Salzedo and Madame Renée Longy-Miquelle participated in the Memorial Concert which was given in Jordan Hall in Boston on November 3 for the late Georges Longy, Madame Miquelle's father, whose retirement, a few years ago, marked the end of several decades of service as First Oboe in the Boston Symphony Orchestra, and whose death occurred last May.

Student Activities

CASIMIR HALL CONCERTS



THE FIRST of the Students' Concerts in Casimir Hall for the season of 1930-31 was presented by Judith Poska, *Violinist*, graduate student of Madame Léa Luboshutz, on the evening of November 12. Her programme consisted of George Frederick Handel's *Sonata in E major*, Anton Dvořák's *Concerto in A minor*, Opus 53, and a group of shorter compositions including the *Preislied* from *Die Meistersinger*, by Wagner-Wilhelmj, *Praeludium*, by Bach-Kreisler, *Short Story*, by Gershwin-Dushkin, and *Valse Caprice*, by Saint-Saëns—Ysaye. Miss Poska was assisted at the Piano by Theodore Saidenberg, a former student in Accompanying of Mr. Harry Kaufman.

OPERA

IN ACCORDANCE with the programme of affiliation between The Curtis Institute of Music and The Philadelphia Grand Opera Company, artist-students of the Voice Department of the Institute have filled professional engagements in the first six operas which have been produced thus far in the season.



Verdi's *Aida* was given on October 16, featuring such internationally known artists as Cyrena Van Gordon, Anne Roselle, Aroldo Lindi, Chief Caupolican, and Ivan Steschenko. In this production, Florence Irons, *Soprano*, sang the rôle of *A Priestess*, and Fiorenzo Tasso, *Tenor*, appeared as *A Messenger*. They are students of Mr. Horatio Connell and Mr. Emilio de Gogorza, respectively. Émil Mlynarski conducted the performance, while Wilhelm von Wymetal, Jr., was Stage Director.



On October 23, Massenet's *Le Jongleur de Notre Dame* was produced, with Mary Garden, Chief Caupolican, and Ivan Steschenko singing the principal rôles. Supporting these artists were the following students of The Curtis Institute: Albert Mahler, *Tenor*, as *A Poet*, Alfred De Long, *Bass*, as *A Sculptor* (both students of Mr. Connell), Abraham Robofsky, *Baritone*, as *A Wag*, and Benjamin De Loache,

Baritone, as *A Crier Monk* (both students of Mr. de Gogorza). The conductor of this opera was Eugene Goossens.



An unusual combination of Puccini's rollicking one-act comedy, *Gianni Schicchi*, and Leoncavallo's tragic opera, *Pagliacci*, was presented on the evening of October 30. The work of Curtis Institute students in these operas proved their most ambitious and successful undertaking thus far in the season. With the first of these productions, the orchestra was made up of sixty-two musicians selected from the personnel of The Curtis Orchestra. The performance was made still more notable by the fact that the direction of *Gianni Schicchi* was entrusted to Sylvan Levin, who, on this occasion, made his first appearance with The Philadelphia Grand Opera Company as conductor.



The cast was distinguished by the presence of Chief Caupolican and Ivan Steschenko in the outstanding rôles, but practically the entire balance of the company, some twelve acting and singing parts, was successfully undertaken by artist-students of the Institute. Outstanding among these supporting rôles were those of *Lauretta* and *Rinuccio*, sung, respectively, by Natalie Bodanskaya, a student of Madame Marcella Sembrich, and by Albert Mahler, a student of Mr. Horatio Connell. Another conspicuous part was that of *Zita*, sung by Paceli Diamond, a student of Miss Harriet van Emden. Others who appeared included Daniel Healy, as *Gherardo*; Agnes Davis, as *Nella*; Abraham Robofsky, as *Betto*; Conrad Thibault, as *Marco*; Henriette Horle, as *La Ciesca*; Benjamin De Loache, as *Spinelloccio*; Alfred De Long, as *Amantio*; Arthur Holmgren, as *Pinellino*; and Walter Vassar, as *Guccio*.



The press notices of the following morning, October 31, were uniformly unanimous in their praise and approbation. The following excerpts are representative:

Gianni Schicchi was directed by Sylvan Levin, who showed marked capability and scored a success, his reception being decidedly cordial when he was called out two or three times, with members of the cast.—*Philadelphia Bulletin*.

The principal singing rôles were those of *Lauretta* and *Rinuccio*, these being taken by Natalie Bodanskaya and Albert Mahler, respectively. Both did very well.



Camera Portrait by Albert Petersen.

SYLVAN LEVIN, *Artist Student Who Conducted "Gianni Schicchi"*

OVERTONES

Miss Bodanskaya's rendition of the most elaborate aria in the opera, *Ob, mio babbino caro*, was especially good, and Mr. Mahler sang exceedingly well the monologue urging the relatives to make use of the skill of Gianni Schicchi in solving their problem, and together they gave the principal duet of the opera charmingly. . . . Mr. Levin conducted with authority and apparently a thorough knowledge of the score, which in many places is decidedly "tricky." He did an extremely creditable piece of work in every respect. The large audience was very friendly and demanded the recall of the members of the cast many times at the close of the opera.—*Philadelphia Public Ledger*.

Natalie Bodanskaya, the *Lauretta*, displayed a most pleasing and graceful soprano of refreshing quality and charm. . . . Sylvan Levin, the conductor, received special signals of approbation from the cast as well as the audience.—*Philadelphia Record*.

The sprightly Puccini comedy was given with robust and rollicking spirit that reflected considerable credit upon the stage direction of Wilhelm von Wymetal, Jr. Both of the operas were excellently mounted and the Puccini piece capitally caught the atmosphere of mediaeval Florence . . . Natalie Bodanskaya as the daughter . . . made an attractive ingenue. . . . A feature of this opera was that the orchestra was composed of young musicians from the Curtis Orchestra, who played with zest and finish under the direction of Sylvan Levin, also of the Institute, and making his debut in this capacity on this occasion. He shared the applause.—*Philadelphia Inquirer*.

The work was presented by artist-students of the Curtis Institute, with the exception of Ivan Steschenko . . . and Chief Caupolican. Seldom, if ever, have I seen so much action on an operatic stage. All the characters were more than adequate of voice and dramatic suitability to their rôles. There was a balance of grouping, a knowledge of the score, and a general artistic demonstration that showed careful rehearsing. All this was set off, of course, against scenic effects of a Theatre Guild play, which, with the singers wearing Cyrano noses, gave the undertaking a Walter Hampden atmosphere. Miss Bodanskaya sang extremely well. . . . The orchestra was made up of Curtis students, too, directed by Sylvan Levin, a student of conducting and assistant conductor of the company. The orchestra showed careful preparation of the work, marshaled by the youthful director who knew every note of what he was doing.—*Camden Courier*.

Albert Mahler and Natalie Bodanskaya did their rôles with good taste. Paceli Diamond made an active *Zita*. . . . The expert stage managing of the junior von Wymetal was evident. . . . The Curtis Orchestra, under Sylvan Levin, did plausible work. It must be remarked that Levin, also a product of the Curtis school, conducted with verve.—*Philadelphia Evening Star*.



In the performance of *Pagliacci* which followed, the outstanding rôles were filled by John Charles Thomas and Aroldo Lindi, of La Scala, Milan. Singing with these well-known figures were the fol-



NATALIE BODANSKAYA, *Lyric Soprano*



ALBERT MAHLER, *Tenor*



PACELI DIAMOND, *Soprano*



HENRIETTE HORLE, *Soprano*

ARTIST STUDENTS OF THE CURTIS INSTITUTE WHO PARTICIPATED



HELEN JEPSON, *Soprano*



CONRAD THIBAUT, *Baritone*



BENJAMIN DE LOACHE, *Baritone*



AGNES DAVIS, *Soprano*

Camera Portraits by Albert Petersen.

THE PERFORMANCES OF *GIANNI SCHICCHI* AND *PAGLIACCI*

lowing Curtis Institute artist-students: Helen Jepson, as *Nedda*; Albert Mahler, as *Beppe*; and Conrad Thibault, as *Silvio*. The latter is a student of Mr. Emilio de Gogorza, while the first two are pupils of Mr. Horatio Connell. This opera was conducted by Mr. Émil Mlynarski, with the usual orchestra of The Philadelphia Grand Opera Company.



The following are excerpts from press notices of October 31:

A well merited success was scored by Helen Jepson, who made an attractive and appealing *Nedda*, with a voice of pure soprano quality, adequate as to range, volume, and flexibility. Her singing of *Che volo d'augelli* showed facility and expressive understanding. Miss Jepson's manner was easy and her acting good, the scene in the miniature theatre being noticeably well done. Conrad Thibault used a light baritone of ingratiating quality in pleasing style, as *Silvio*.—*Philadelphia Bulletin*.

Miss Jepson sang very well, especially the beautiful cavatina and the duet with *Silvio* in the same act. Her characterization was unusually fine and she showed a decided dramatic talent in a rôle which calls for a largely assorted range of emotions. . . . Albert Mahler and Conrad Thibault were thoroughly satisfactory, the former singing the graceful off-stage serenade of the second act very finely and the latter making the most of the vocal opportunities of the rôle in the scene with *Nedda* in the first act.—*Philadelphia Public Ledger*.

The performance also marked the debut of Helen Jepson . . . of the Curtis Institute. She was a charming *Nedda* and sang the rôle with sincerity and emotional sympathy.—*Philadelphia Record*.

Helen Jepson made her operatic debut in the rôle of *Nedda*. Miss Jepson sang with great feeling and personally was in pleasing contrast to many who have sung the part. . . . Albert Mahler sang the *Beppe* and Conrad Thibault the *Silvio* with the grace and ease that has become familiar to devotees of the company's schedule.—*Camden Courier*.



Details of the production of Donizetti's *Lucia di Lammermoor*, on November 6th, and Mussorgky's *Boris Godounov*, on November 13th, will be discussed in the next issue of *Overtones*. During the next four weeks, artist-students of The Curtis Institute will continue their professional appearances, in productions to be given of *Tosca*, on November 27th, *La Traviata*, on December 4th, and *Thais*, on December 11th.



ABRAHAM ROBOFSKY, *Baritone*



DANIEL HEALY, *Tenor*



ALFRED DE LONG, *Bass*



ARTHUR HOLMGREN, *Baritone*

Photographs by Kabey-Rembrandt.

OTHER CURTIS INSTITUTE ARTIST STUDENTS WHO PARTICIPATED IN THE PERFORMANCE
OF *GIANNI SCHICCHI*

OVERTONES

CHAMBER MUSIC

THE THIRD SEASON of Chamber Music recitals in the Pennsylvania Museum of Art at Fairmount, under the direction of Dr. Louis Bailly, was opened with the concert which took place on the evening of November 9. The opening number, Anton Dvořák's *String Quartet* in F major, Opus 96 ("American"), was performed by the Swastika Quartet, whose personnel continues to be Gama Gilbert and Benjamin Sharlip, *Violins*, Max Aronoff, *Viola*, and Orlando Cole, *Violoncello*. Assisted by Leonard Mogill, *Viola*, the same ensemble group followed with Johannes Brahms' *String Quintet*, Opus 115. The final work on the programme was a modern one, written in 1917, by Francis Poulenc *Rapsodie Nègre*, in five movements: Prelude, Rondo, Honolulu, Pastorale, and Final. This interesting work was sung by Benjamin De Loache, *Baritone*, a student of Mr. Emilio de Gogorza, and played by Jean Marie Robinault, *Piano*, Ardelle Hookins, *Flute*, James Collis, *Clarinet*, and the Swastika Quartet. A preliminary "dress rehearsal" of this concert, open to the public, was given on the afternoon of November 6 in Casimir Hall.

CONCERT COURSE RECITALS

THE FIRST of this season's course of twenty-five concerts being presented by The Curtis Institute before schools, colleges, clubs, and similar groups was inaugurated by a recital on October 15th before the Norristown Octave Club, in the Y. W. C. A. Hall of Norristown, Pennsylvania. Those who participated were: Ladislaus Steinhardt, *Violinist*, a student of Mr. Edwin Bachmann; Conrad Thibault, *Baritone*, a student of Mr. Emilio de Gogorza; and Joseph Rubanoff, *Accompanist*, a student of Mr. Harry Kaufman.



A second recital was presented on November 14th before Western Maryland College, Westminster, Maryland, while further appearances in the near future will occur on November 18th, at State Teachers College, West Chester, Pennsylvania; on November 19th, before the Wednesday Club of Harrisburg, Pennsylvania; and on November 20th, at the University of Delaware, Newark, Delaware.

OVERTONES

RADIO BROADCASTS

A SERIES of twenty radio concerts will be given this season by The Curtis Institute of Music over thirty-one stations of the Columbia Broadcasting System. The programmes will be presented by The Curtis Orchestra under the baton of Émil Mlynarski, who besides occupying the position of conductor of The Philadelphia Grand Opera Company is the head of The Curtis Institute Orchestra Department and conductor of The Curtis Orchestra; the Swastika Quartet, a creation of Dr. Louis Bailly of The Curtis Institute of Music; other ensemble groups; and artist-students of the Institute appearing in solo performances.

The concerts, two of which have already been presented, will be given on Friday afternoons from 4 o'clock to 4:45 p. m., Eastern Standard Time. The programmes will be broadcast from Casimir Hall, the concert auditorium of The Curtis Institute of Music. The stations broadcasting these recitals are:

New York City.....	WABC	Nashville.....	WLAC
New York City.....	W2XE	Syracuse.....	WFBL
Philadelphia.....	WCAU	Birmingham.....	WBRC
Baltimore.....	WCAO	Detroit.....	WGHP
Washington.....	WMAL	Youngstown.....	WKBN
Pittsburgh.....	WJAS	Fort Wayne.....	WOWO
Boston.....	WNAC	Asheville.....	WWNC
Cleveland.....	WHK	Buffalo.....	WMAK
Cincinnati.....	WKRC	Denver.....	KLZ
Akron.....	WADC	Salt Lake City.....	KDYL
Milwaukee.....	WISN	Little Rock.....	KLRA
Chattanooga.....	WDOD	Omaha-Council Bluffs.....	KOIL
Memphis.....	WREC	Kansas City, Mo.....	KMBC
Providence, R. I.....	WEAN	Seattle-Tacoma.....	KVI
Oil City.....	WLBW	Spokane.....	KFPY
Roanoke.....	WDBJ		



The First Radio Programme was broadcast on the afternoon of November 7, when The Curtis Orchestra, conducted by Émil Mlynarski, played Schubert's *Symphony No. 8* ("Unfinished"), in B minor, and the Second and Third Movements of Saint-Saëns' *Concerto No. 3*, in B minor, Opus 61, for Violin and Orchestra. In this, the violin soloist was Judith Poska, a graduate student of Madame Léa Luboshutz.

The Second Programme was presented on November 14. Further broadcasts will follow on the 21st and the 28th of this month.

RECITAL BY HENRI TEMIANKA

AS A GRADUATE of The Curtis Institute two seasons ago, Mr. Henri Temianka, *Violinist*, has recently completed a series of important European recitals and is about to return to Europe for another concert tour which will include numerous appearances with symphony orchestras. In this country, Mr. Temianka appeared in recitals in Chicago, Illinois, on October 19, Binghamton, New York, on October 20, Philadelphia, on October 29, and New York City, on October 30. The following are excerpts from his press notices in Philadelphia, October 30.

A talented young violinist came back to the scene of his student days last night as a concert artist of considerable importance. Henri Temianka, who gave a recital in the foyer of the Academy of Music, is the first graduate of The Curtis Institute of Music. Temianka's authority and immaculate technique immediately established his talent, but it was not until he reached the selections from modern composers that he displayed his real skill, his musical comprehension, and his fine round tone. Ravel's *Tzigane* is a lusty, barbaric opus which runs the whole gamut of the unrepressed moods and emotions of the gypsy; Temianka fell into the mood of the piece and created a series of vivid and bizarre musical pictures. . . . In both the Mozart *Concerto in D major* and the Schumann *Sonata in A minor*, which opened the programme, Temianka proved his technical command and thorough musicianship.—*Philadelphia Record*.

The youthful violinist revealed a technique of the left hand of great fluency, and his work in this respect was crystal clear. His tone was of considerable power and much sweetness, and his control of the bow arm was masterly. It was in the technical numbers that he appeared to the best advantage, especially in the Ravel *Tzigane*, heavily overloaded with ornamentation as it is, and with . . . its use of all the resources of the instrument. These were done splendidly, but the soloist reached the apex of his work of the evening in the brilliant *Polonaise* of Wieniawski. Temianka played it in the brilliant style which it demands, with a fine tone, perfect execution of bow and finger, and excellent rhythmic feeling.—*Philadelphia Public Ledger*.

In his recitals in this country, Mr. Temianka was assisted at the piano by Yvonne Krinsky, a student in Piano of Madame Isabelle Vengerova and in Accompanying of Mr. Harry Kaufman. Her playing was also the subject of much praise in printed reviews.

OTHER EVENTS

UNDER the auspices of the American Radiator Corporation, Natalie Bodanskaya, *Soprano*, sang over the National Broadcasting System's network on the evenings of October 9th and 23rd.



On October 10 and 11, Rose Bampton, *Contralto*, a student of Mr. Horatio Connell, sang as soloist in Manuel de Falla's *El Amor Brujo* with The Philadelphia Orchestra, conducted by Leopold Stokowski. Miss Bampton also sang with the orchestra when it broadcast the same composition over Stations WEAJ and WFI, in New York, on the afternoon of October 12.



Curtis Institute students participated in a recital before The Woman's Club in All Hallows Hall, Wyncote, Pennsylvania, on the afternoon of October 15. Those who played were Florence Frantz, *Pianist*, a student of Madame Isabelle Vengerova; Judith Poska, *Violinist*; and Theodore Saidenberg, *Accompanist*.



Alice Chalifoux, *Harpist*, a student of Mr. Carlos Salzedo, was assisting artist in recitals in New York City, on October 15 and November 5.



Helen Hewitt has been appointed substitute organist for two months, beginning with November 1, in the Market Square Presbyterian Church of Harrisburg, Pennsylvania. This was the position formerly held by Robert Cato, now organist and choirmaster of Old Christ Church of Philadelphia.



Helen Watlington, a student of Madame Marcella Sembrich, has been appointed soprano soloist in the Church of the Redeemer, in Bryn Mawr.



Carmela Ippolito, *Violinist*, a student of Mr. Efrem Zimbalist, participated in the Memorial Concert given in Boston on November 3, for M. Georges Longy.

OVERTONES



Photograph by Condex.

RARE VIOLINS AND VIOLAS IN THE CURTIS INSTITUTE COLLECTION

Glimpses of the Institute

VIII. THE COLLECTION OF RARE INSTRUMENTS



WITH THE erection of a specially constructed exhibition case in the Instrument Room of the Institute, it was possible recently to display a few of the latest additions to the important collection of fine stringed instruments owned by The Curtis Institute of Music and maintained for the purpose of providing students with the use of satisfactory instruments during the period of their study here and when appearing in public. At the present writing, the group of rare old instruments includes seventeen violins, five violas, four violoncellos, and nine double basses, while the collection also contains fifteen rare violin bows, nine viola bows, and five violoncello bows. In addition, there are more than twenty-five instruments and twenty-two bows which are the product of more recent and less famous craftsmen, but which are, nevertheless, of high excellence in quality. Including the harps and the brass and woodwind instruments also owned by the Institute, the entire collection of orchestral instruments has a value of more than one hundred and fifty thousand dollars.



The accompanying photograph shows only a few of the rare violins and violas. The seven violins in the foreground are, from left to right, by Januarius Gagliano (Naples 1752), Jean Baptiste Vuillaume (Paris), Pique (Paris 1793), Niccolo Gagliano (Naples 1709), Nicholas Lupot (Paris, *circa* 1800), Pietro Guarnerius (Venice 1750), and Nicholas Lupot (Paris 1813). The last-mentioned is an unusual copy of a Guarnerius del Gesu. In the background are to be glimpsed two of the finest of the violas: a Gasparo da Salo (Brescia 1570) and another by the same hand, dating from the end of the sixteenth century.



Among the other instruments not photographed here, the undoubted prize is the Antonius Stradivarius (Cremona 1697). The reader is referred to the interesting account in *Overtones* for November, 1929—*Annotations of a Stradivarius Hunter*—of the circumstances of

the acquisition of this instrument and of four others by Francesco Goffriller (Udine 1725), Pietro Guarnerius (Venice 1750), Johannes Baptista Guadagnini (Milan 1755), and Pietro Giacomo Rogeri (Brescia 1700), all five reproduced in large, clear photographs.



Also in the collection is another violin by Niccolo Gagliano (Naples 1726), two more by Guadagnini (Milan 1753 and Parma 1764), and instruments by Gaspar Lorenzini (Placentiae 1784), Laurentius Storioni (Cremona 1784), Carl Antonio Testori (Milan 1729), and Carlo Ferdinando Landolphus (Milan 1753).



In addition to the violas by Gasparo da Salo, there is a fine one by Antonius and Hieronymus Amati (Cremona 1616). Among the violoncelli, there are examples of the work of Tomasso Ballestrieri (Mantua 1765), Matteo Goffriller (Venice, early 18th century), Giovanni Grancino (Milan 1704), and Jean Baptiste Vuillaume (Paris 1840-50).



Among the double basses there is one by Baldontoni (Ancona 1770), and others by Carcassi, Cavallini, Gagliano, Piatellini, Raffo, Storioni, and D. Tecchler.



The bows, which are an interesting subject in themselves, are mostly of French origin, the work of such men as Charles and Dominic Peccatte, Lamy, Lupot, Maucotel, Tourte, Voirin, Fétique, Vuillaume, Simon, etc., with two English examples by Dobb and Hill.



These names and dates may perhaps have most significance for the special connoisseur, but there is no music-lover in general who will fail to respond to the sight of these beautifully aged instruments or to the incomparable sound of them in studios or concert hall, when they are being played by the various students to whom, each year, they are loaned for use in study and recital.

New Books In The Library

COSIMA WAGNER. By Richard Count du Moulin-Eckart. Translated from the German by Catherine Alison Phillips. With an Introduction by Ernest Newman. Two volumes. Alfred A. Knopf.

More so than with any other of the world's few great composers, the interest of the story of Richard Wagner has centered on the Man as well as on the Artist. The subject of the most conflicting praise and denigration, Wagner's figure continues to hold the interest of even those only remotely interested in his music. Paradoxical and inconsistent as he was, shamelessly egotistic and indifferent of the feelings of others, although on the other hand acutely sensitive of his real or imagined grievances, impractical in life and unrestrained in the abuse and exploitation of those on whose charity he lived, his purely human aspect has bewildered and embarrassed even his most pious adherents.



Critical considerations of his life and character were deliberately promoted by Wagner himself when he sponsored the publication of the most disconcerting *Autobiography* ever prepared for posterity by a serious artist. In the wake of this unfortunate work has followed the publication by Wagner's family of voluminous letters and other personal documents which have added new problems to the study of the unconvincing and frequently false accounts furnished by Wagner and his "official" biographers. A story so shrouded by deliberate mystifications and suppressions is, nevertheless, gathering clarification with the ever-increasing publication of new material.



A recent instance of such additional light is to be found in the appearance of the first part of Count du Moulin-Eckart's *Life of Cosima Wagner*, which takes the story down to the death of Wagner in 1883. This work comes as an extremely valuable source-book, for its pages contain ample quotations from hitherto unknown and unpublished material, conspicuous among which are Cosima's correspondence with Ludwig II of Bavaria, dating from the beginning of the Munich period, and her highly-detailed account, in the form of diaries, of her life with Wagner beginning with the establishing of their household at *Triebshen*. The student of this material must be warned that it is presented

by one of the Bayreuth *coterie* and therefore is quite naturally partisan in its viewpoint. Facts are not presented in full here when a conclusion unfavorable to Wagner or to Cosima might be drawn from them, and things are sometimes put in such a way that only the expert Wagner student, with a knowledge of the literature as a whole, can detect the little something that is being concealed, and why. Nevertheless, the book contributes an appreciably great mass of indisputably veracious and invaluable detail. The confirmation here of Wagner's unkind and patronizing references towards Liszt and—worse still!—Mathilde Wesendonck is a distressing and typical instance of the lack of reticence on the part of those very Wagnerians who protest most at any frank criticism of Wagner on the part of other writers; such indiscreet revelations of Wagner's attitude toward a great friend and an "immortal beloved" do not persuade other writers to spare Wagner unduly in presenting the truth about him. In other respects, this biography affords us a welcome opportunity of hearing for the first time Cosima's side of the story of her union and life with Wagner—a deeply affecting account which makes one think of her more sympathetically than hitherto, and which reveals her as a woman still ruthless and ambitious, it is true, but essentially idealistic and constructive in her efforts to aid in bringing Wagner's work to its completion.

PAULINE, Favorite Sister of Napoleon. By W. N. Chattin Carlton. Harper & Brothers.

Much interest has already been manifested in this engaging and enlightening study of a fascinating woman of the nineteenth century, written, it is agreeable to learn, by the Consultant Librarian of the Institute; Dr. Carlton's book, we are told, has already run into three printings. Fortunate at the start in having as a subject Pauline, the Princess Borghese, a figure remarkable for her potent beauty and audacity, whose life is interesting even apart from its connection with the career of her equally audacious brother, Dr. Carlton supplements the great erudition with which he successfully presents the details of the woman's far-flung activities with a distinguished and charming narrative skill which at once captivates the reader and transforms the telling of a little known—or, in existing French works, highly dis-

torted and uncongenial—story into an absorbing and stimulating experience. For the one who will follow this tale with sympathetic understanding, the personality of the frequently unrestrained and disconcertingly overwhelming Pauline will resolve itself into something more convincingly human and plausible than anti-Bonapartist biographers have represented it hitherto.

BACH, THE MASTER. A New Interpretation of His Genius. By Rutland Boughton. Harper & Brothers.

In spite of the long and imposing array of biographies and critical studies of Bach, it is the belief of the author of this new work that the last word on the subject has not yet been uttered. Acknowledging the solid foundations provided by Forkel and Spitta in securing the knowledge of Bach and his work, the “convincing suggestions for the interpretations of that work” by Dr. Albert Schweitzer, and the recent exhaustive presentation by Professor Sanford Terry of the external conditions which influenced the master, Mr. Rutland Boughton, sufficiently well known in England for his interest in choral music and his composition of such works as the opera, *The Immortal Hour*, here essays to contribute an additional and, it seems, highly original study which has as its objective the consideration of the relation between the man and his work, and primarily the relation between that work and the civilization “of which Bach’s art is perhaps the finest flower”.



Mr. Boughton’s thesis is an arresting and stimulating one, for in his interpretation of Bach’s work, he reads far more of those subjective and deeply self-revealing elements than are demonstrated in the insufficient hints first presented by Schweitzer. For this writer, Bach’s life was marked by a spiritual conflict, a tragedy, which found its embodiment in his musical creations as an outlet and a means of escape from the obstacles and constraints with which his faith and religious conviction were confronted in a society which, thanks to political and economic issues, had become fundamentally anti-Christian. Interpreted in this new light, Bach’s work acquires much additional significance for those who may incline to regard it for the most part as “absolute music”.

Musical Calendar

November 15-30

- 15—Philadelphia Orchestra, Leopold Stokowski conducting, Academy of Music, evening.
- 16—Lener String Quartet, Chamber Music Association concert, Bellevue-Stratford Ball Room, afternoon.
- 16—Philadelphia Orchestra, Radio Concert, afternoon.
- 17—*Harriet Van Emden, Soprano, First Faculty Recital, Casimir Hall, evening.*
- 17—Ruth Weir Mitchell, *Soprano*, Academy of Music Foyer, evening.
- 17—Louis Shenk, *Baritone*, Bellevue-Stratford Ball Room, evening.
- 18—New York Metropolitan Opera Company, Academy of Music, evening.
- 20—Tilly Barmach, *Dramatic Soprano*, Witherspoon Hall, evening.
- 20—Simkin-Gusikoff-Kazze Trio, Y. M. and Y. W. H. A., evening.
- 20—Harry Blank, *Baritone*, Academy of Music Foyer, evening.
- 21—Philadelphia Orchestra, Carlos Salzedo, Harp Soloist, afternoon.
- 21—*Radio Broadcast, Casimir Hall, afternoon.*
- 22—Philadelphia Orchestra, Salzedo, evening.



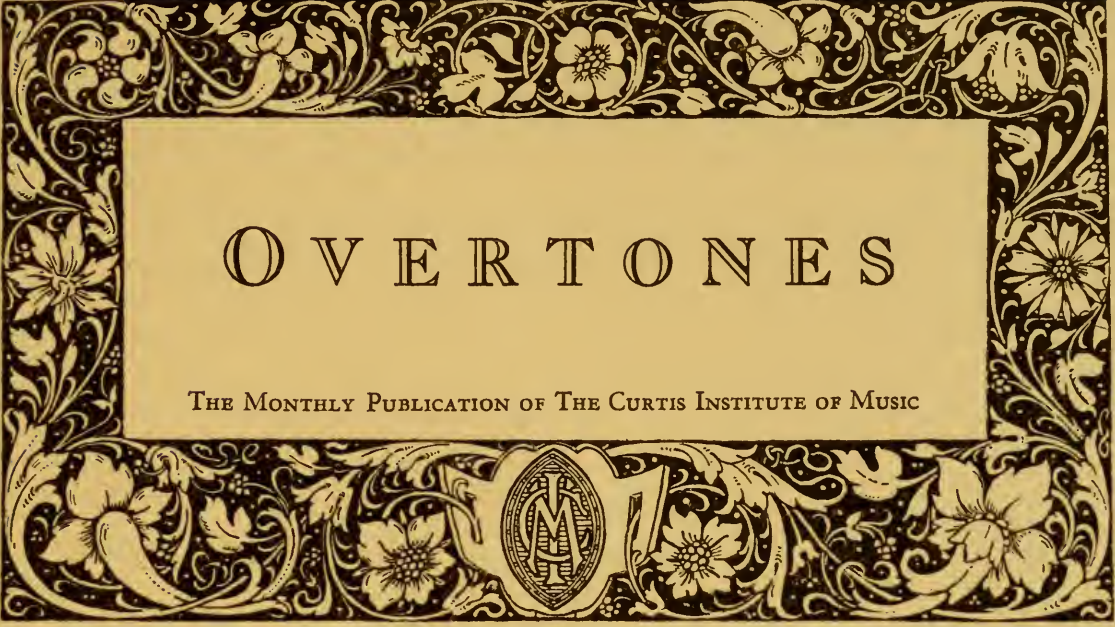
- 23—Nelson Eddy, *Baritone*, and Kathryn Meisle, *Contralto*, Penn A. C., evening.
- 24—*Carlos Salzedo and Lucile Lawrence, Harpists, Casimir Hall, evening.*
- 24—Choral Society in Gounod's *Sainte-Cecilia Mass*, evening.
- 25—New York Metropolitan Opera Company, evening.
- 27—*Tosca*, Philadelphia Grand Opera Company, evening.
- 28—Philadelphia Orchestra, Arturo Toscanini, guest conductor, afternoon.
- 28—*Radio Broadcast, Casimir Hall, afternoon.*
- 29—Philadelphia Orchestra, Toscanini, evening.

December 1-15

- 1—*Abram Chasins, Pianist, Casimir Hall, evening.*
- 1—Philadelphia Orchestra, Toscanini, evening.
- 2—New York Metropolitan Opera Company, evening.
- 3—Philadelphia Orchestra, Philadelphia Forum concert, Toscanini, evening.
- 4—*Traviata*, Philadelphia Grand Opera Company, evening.
- 4—Bach's *Christmas Oratorio*, Brahms Chorus, Church of the Holy Communion, evening.
- 5—Philadelphia Orchestra, Toscanini, afternoon.
- 6—Fritz Kreisler, *Violinist*, afternoon.
- 6—Philadelphia Orchestra, Toscanini, evening.



- 7—Revelers' Male Quartette, Penn A. C. Ball Room, evening.
- 8—Philadelphia Orchestra, Pension Fund concert, Toscanini, evening.
- 9—*Mieczyslaw Münz, Pianist, Casimir Hall, evening.*
- 10—Orpheus Club, Bimboni conducting, and Judith Poska, Violinist, evening.
- 11—La Argentina, Penn A. C. Ball Room, evening.
- 11—*Thais*, Philadelphia Grand Opera Company, evening.
- 12—Philadelphia Orchestra, Maurice Martenot, soloist on electrical instrument, afternoon.
- 13—Philadelphia Orchestra, Martenot, evening.
- 14—Lener String Quartet, Chamber Music Association concert, afternoon.
- 15—New York Philharmonic-Symphony Orchestra, Toscanini conducting, evening.

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OVERTONES

THE MONTHLY PUBLICATION OF THE CURTIS INSTITUTE OF MUSIC

December
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OVERTONES

ELBERT LENROW, *Editor*

C O N T E N T S

Articles

Editorial Comment.....	61
The Violoncello, Instrument of Song..... <i>Felix Salmond</i>	65
A Music Student in Poland..... <i>Louis Vyner</i>	71
Student Activities:	
Casimir Hall Concerts.....	76
Opera.....	76
Chamber Music.....	78
Concert Course Recitals.....	78
Radio Broadcasts.....	79
Curtis Symphony Orchestra Broadcasts.....	81
Other Events.....	82
Faculty Activities.....	84
The Library.....	87
Music Calendar.....	88

Illustrations

Lynnwood Farnam, 1885-1930.....	60
Felix Salmond, <i>Head of the Department of Violoncello</i>	64
Louis Vyner with Émil Mlynarski in Zakopane, Poland.....	73
The Connell Vocal Quartet.....	80

OVERTONES



LYNNWOOD FARNAM, 1885-1930



Editorial Comment

LYNNWOOD FARNAM



HIS IS NOT the first time, unfortunately, that we have been obliged, in these pages, to mourn the loss of a cherished member of the Institute and to find consolation in some final word of tribute. But with the recent death of Dr. Lynnwood Farnam, for four years Head of the Department of Organ, we must for the first time mark the passing of one of our community who was still young and vigorous, certainly in what is termed the "prime" of life.



Although only forty-five years in age, Dr. Farnam had attained a position of eminence, both for his skill as a performer and for his profound musicianship, such as rarely is won even by those of more advanced years and with longer experience. His almost unique capacities as organist were the result, nevertheless, of many years of study and practical development. At the early age of fifteen, his studies in his native country of Canada were successful enough to bring him the Strathcona-Stephen scholarship which enabled him to spend the next four years in study at the Royal College of Music in London. The organ was his instrument by preference; in an article published in these pages last April, Dr. Farnam affirmed that "the spirit of the organ" was in his makeup "from earliest boyhood," that his childhood years "were marked by intense longings for the realization of organ dreams." After his return to Canada in 1904 at the age of nineteen, the young organist entered upon a succession of positions: St. James's Methodist Church, the Church of St. James the Apostle, and the Christ Church Cathedral, in Montreal; the Emmanuel Church in Boston; and the Fifth Avenue Presbyterian Church in New York City. At the comparatively early age of thirty-five, he then took the post

at the Church of the Holy Communion in New York which he occupied with such distinction throughout the following decade. It was undoubtedly during these years of practical occupation that he developed and rounded out his conception of organ-playing and his vast knowledge of organ literature



Dr. Farnam's efforts on behalf of his instrument and its literature were those of a pioneer in a period when they proved most timely. As a concert artist in this country and in Europe he was most active: as soloist he appeared here with the Society of the Friends of Music in New York, at the Coolidge Foundation Festival of Chamber Music in Washington, the Cincinnati Music Festival, and in the numerous cities included in his widespread concert tours; while his performances abroad have occurred in such places as York Minster, Bath Abbey, the Cathedrals of Westminster, Southwark, and Exeter, Christ Church, Oxford, and so forth, in England, and in the American Cathedral and the Churches of Sainte-Clotilde and St. Germain des Près of Paris. During recent years, his incomparable performances of the organ works of Bach, his invaluable programmes of Bach's predecessors, and his devoted sponsorship of significant modern works, all demonstrated Dr. Farnam's active and unrivaled command of a repertoire of the highest merit. Philadelphia was destined this season to hear his series of all of Bach's organ compositions. A memorable occasion in the annals of The Curtis Institute was the recital by Dr. Farnam which marked the formal presentation of Mr. Cyrus H. K. Curtis's gift of the concert organ in Casimir Hall.



In addition to his own musical activities, Dr. Farnam was a tireless and productive teacher. After a period of only a few years, he had to his credit a group of students who now occupy some of the best church organ positions in the country and who are equipped to carry on the traditions rediscovered and established largely by Dr. Farnam's efforts alone. If there is to be a renaissance of organ playing and organ repertoire in the coming generation, it will be just to ascribe its initial impetus to Lynnwood Farnam.

With so much already accomplished only midway in life, what great things in addition might have been realized by him if his life had not been interrupted ruthlessly! It is fortunate for the world that he has left an indelible imprint on those whom he has trained to carry on his efforts.



Aside from his many activities and high achievements, one would nevertheless have recognized the calibre of the artist by his essential modesty and lack of assumption. Always generous in his interest and enthusiasm, especially in matters which concerned the welfare of his students and the Institute in general, it was characteristic of Mr. Farnam to bequeath to The Curtis Institute his very complete library of music—a generous and most valuable gift, which is greatly appreciated here. Genial in his friendship and affable in his humor, his was a figure which, from the purely human standpoint, will be missed keenly in The Curtis Institute by those for whom the Man was no less admirable than the Artist.



OVERTONES



FELIX SALMOND, *Head of the Department of Violoncello*



The Violoncello, Instrument of Song

By FELIX SALMOND

EDITOR'S NOTE: *From Mr. Felix Salmond, Head of the Department of Violoncello, comes the following article, one more in that series of contributions from faculty members of The Curtis Institute of Music which have been published by way of reply to the Open Letter of the Director which appeared in the November 1929 number of OVERTONES. Mr. Salmond's interesting account suggests clearly how much wider the violoncello repertoire is than one commonly supposes, while his trenchant observations on specific works in this repertoire will prove stimulating and suggestive.*



THE VIOLONCELLO is undoubtedly one of the three solo instruments which is important in itself and in the music which has been composed for it by the great Masters. It is *par excellence* the great singer and poet of the trio and is unequalled by the piano or the violin in its variety and range of tone color and in its capacity to express music of nobility, tenderness, and declamation.



The violoncello can sing soprano, contralto, tenor, and bass, and it is capable of equal beauty of tone in all of these registers. That the greatest composers recognized this unique feature of the violon cello's tone color, can be clearly perceived in the works of Beethoven and Brahms. The five *Sonatas* of the former Master and the two *Sonatas* and magnificent 'cello part in the *Double Concerto* of Brahms are striking examples of this aspect of the characteristic qualities of the instrument. Indeed, it is not too much to say that these works contain everything of which the violoncello is capable musically and technically. Obviously, both composers loved the instrument and realized acutely its nobility, as well as its possibilities for lyrical and dramatic utterance. In none of these works is the instrument asked to compete with its

more brilliant and dazzling sister, the violin. The violoncello cannot "show off" without losing its true tonal character: however brilliantly "fireworks" on the 'cello are executed, they fail, and must always fail, to compete in effect with the same type of composition for the piano or the violin.



No, the violoncello student must be concerned primarily with acquiring a technique which will enable him or her—amazing how many women learn the 'cello, although it is the most masculine of instruments and requires great physical strength to play well!—to absorb the musical contents of the masterpieces written for the instrument. It is incredible how, even today, students of quite mediocre technical ability imagine that they have sufficient equipment to take part in chamber music performances! One cannot be a first class ensemble player with a second class technique; neither can a purely solo performer on any instrument become a fine chamber music player unless much of his *early* music training has been devoted to this most absorbing and difficult branch of the Art of Music. Let no student imagine that a technique inadequate for performance of the standard 'cello concertos will prove adequate for the exceedingly important and difficult 'cello parts in the chamber music of Beethoven, Brahms, Schubert, and many others. The 'cello parts of the quartets of Haydn and Mozart, for example, appear to be far from difficult technically, but they flatter only to deceive! They require a complete command of bow and fingers, especially the former, if they are to be played with the necessary finish, rhythmic precision, and beauty of tone. One could write at great length of the 'cello parts in the chamber music of Beethoven, Brahms, and Schubert. In each work of these three composers the 'cello has parts of the highest importance and difficulty. For their mastery endless hard work is obligatory; but the student will be richly rewarded who makes of them a serious and constant study, for unquestionably it is in these works—beyond all others—that the unique beauty of the violoncello receives its fullest expression.



Important and rich in musical interest as are many of the works composed for 'cello and orchestra (some of which will be briefly

touched upon later), it is, with one or two exceptions, in the Sonata repertoire that the violoncello as a solo instrument is most convincing. Beethoven left five *Sonatas*, two in his earliest period: in F major and G minor, Opus 5, Nos. 1 and 2; one in his second period: the very famous and lovely *Sonata* in A major, Opus 69; and two in his third and last period: in C major and D major, Opus 102, Nos. 1 and 2. the latter of which contains one of the most sublime and deeply moving slow movements that even this Master ever created. Indeed, this *Adagio*, together with the *Adagio* of the *Second Sonata* of Brahms, in F major, Opus 99, is the very summit of all the beautiful music composed for the violoncello.



The two early *Sonatas* of Beethoven are full of melody, lyrical charm, gaiety, and humour, and they are most gratefully written for the stringed instrument. The great *Sonata* in A major is one of Beethoven's few happy works of this period. It is nearly all sunshine, and the superb *Scherzo* and *Finale* sparkle. Nevertheless, the first movement is the finest, with its noble opening subject and its masterly development section. This work is almost Italian in feeling and the 'cello part is most grateful to play.



Of the two last *Sonatas*, the one in C major—fine as it is—is overshadowed in importance and inspiration by that in D major (No. 2), which, in addition to its unique *Adagio*, possesses a highly dramatic first movement and, for a *Finale*, one of the finest fugues composed by Beethoven.



Brahms, in his two *Sonatas*, Opus 38 in E minor and Opus 99 in F major, enriched the violoncellist's repertoire in no small measure. The E minor must be treasured especially for its poetic and gravely beautiful first movement. The F major sonata is a complete masterpiece and one of the glories of 'cello music.



Before touching upon the modern *Sonatas*, a few words must be devoted to the six unaccompanied *Suites* of Bach. These compositions, amazing in their exposition of the 'cello's resources, may be

said to have become familiar through the miraculous performance given to them by Pablo Casals. Chiefly through them he attained his unique position as an interpreter and executant. As Joachim's performances of the last quartets of Beethoven are said to have been beyond compare, so are the performances of the Bach *Suites* by the great Spaniard. These suites of dances are full of charming invention, and, in some of the *Preludes* and in all of the *Sarabandes*, of deep feeling. The 'cello student and artist will find in them a rewarding and inexhaustible musical and technical study.



A few remarks on the modern Sonatas must suffice. There are fine and effective works by such composers as Chopin, Grieg, Rachmaninoff, Jean Huré, Debussy, Guy Ropartz, Frank Bridge, Dohnányi, and many others.



The early Italian Masters contributed much splendid music to the repertoire with their *Solo Sonatas*. These works by Marcello, Boccherini, Veracini, Sammartini, Valentini, Locatelli, Corelli, Tartini, and many others, show, above all, the possibilities of the violoncello as an instrument of song. Indeed, although many of the composers last mentioned wrote their *Sonatas* originally for the violin—Locatelli and Valentini, for example—yet these works are now played always on the 'cello and are generally regarded as original 'cello works. The great Italian 'cellist, Alfredo Piatti, rendered an invaluable service to the repertoire of his instrument by his admirable editions of Marcello, Boccherini, Valentini, Locatelli, Porpora, etc. In our own day, Joseph Salmon of Paris has made a very interesting edition of about sixty of these old *Sonatas*.



We come now to the *Concertos*. Hadyn's *Concerto* in D and Boccherini's in B flat are the two most popular of the old works in this form, and they both contain much lovely and charming melody, as well as many technical difficulties. What would 'cellists not give for a concerto by Mozart, Beethoven (his *Triple Concerto* is a comparatively poor work), Schubert, and Mendelssohn! Mendelssohn is known to have declared his intention of writing a concerto for Piatti,

for whose playing he had great admiration; but alas! his early death prevented the fulfilment of the promise. Schumann loved the 'cello—see the superb 'cello parts in his chamber music!—and left us a *Concerto* (Opus 129) which contains some beautiful and also some weak and uninspired music. The opening theme of this concerto ranks with the finest inspirations of Schumann, but unfortunately the promise of a masterpiece is not achieved, and the work falls off in musical interest as it progresses. The *Finale*, especially, is poor music and is too long. As a whole, the work must be accounted "a splendid failure." On the other hand, Brahms, in his *Double Concerto*, has given to 'cellists one of his grandest creations. Important as the violin part is, the 'cello is the leading protagonist all through the work. The *Concerto* is played more frequently than in former years, but is still not as well known as it should and will be.



Dvořák, in his B minor *Concerto*, gave to 'cellists one of his masterpieces. The intensely dramatic opening subject of the first movement, with its exquisitely poetic second subject, the inspired *Adagio*, and the splendid *Finale* show the violoncello in all its aspects, even though the orchestration is too heavy in places. Indeed, the work is almost a symphony with 'cello obbligato, in the same way that the Brahms *Concerto* for Violin is a Symphony.



Lalo and Saint-Saëns, in his first *Concerto* in A Minor, have contributed two immensely popular and effective works to the repertoire of the 'cellist. Elgar's concerto, while lacking the grandeur of his similar work for the violin, nevertheless contains much poetic and characteristic music and is a welcome addition to the concerto literature. It is, however, when we come to Richard Strauss's *Don Quixote* (in which a solo 'cello portrays the *Don*) and, above all, to Ernest Bloch's unsurpassed *Schelomo* (Solomon), a Hebrew Rhapsody for violoncello solo and grand orchestra, that the 'cello soars to epic grandeur. Strauss never reached greater heights of profound inspiration than in the final variation of his *Don Quixote*, which is an intensely moving solo for the 'cello, depicting the death of the Knight. These

pages of Strauss will live when much of his other work has faded, for here we are in the presence of a true Poet, Philosopher, and Seer. If Ernest Bloch had composed nothing but his *Schelomo*, he would take his place among the great Masters of Music. It is a work of passionate sincerity, grandeur, power, and sublime beauty. As the slow movements of Beethoven and Brahms especially discussed in this paper stand for the cornerstones of 'cello chamber music creations, so is this masterpiece of Bloch's worthy to be placed beside the achievements of the older Masters. It is inconceivable that any instrument but the violoncello could have been chosen by Bloch for *Schelomo*. All its resources for tone colour in song and for dramatic expression have been seized upon by the composer with amazing skill, and despite the overwhelming power of the *tuttis*, there is no feeling of weakness when the solo instrument is heard. In *Schelomo* the violoncello is, in truth, the King of Instruments!



The name of David Popper cannot be omitted from any survey of the 'cello repertoire. This famous Hungarian virtuoso wrote for the instrument a vast number of charming, effective, and musicianly pieces, and, from all accounts, played them inimitably. He might be called the Sarasate of the 'cello: both men were brilliant technicians of a similar type, and both excelled in their fascinating and unique performances of their own music.



In conclusion, it is quite conceivable that more music lovers will turn to the violoncello as the instrument of their choice, and that the standard of playing may in time also be raised to a position equal to that of the two other members of the Great Trio.



A Music Student in Poland

By LOUIS VYNER

EDITOR'S NOTE: *The writer of the following article has but recently returned from a summer in Poland where he studied conducting with Mr. Émil Mlynarski in Warsaw, Krakow, and elsewhere in that country. During his stay, he conducted a performance of the Warsaw Philharmonic Orchestra, the first instance of an American's conducting in Poland. The following account of Mr. Vyner's first-hand impressions during his summer will prove of interest to many readers.*

OLAND rose from out "the smoke of fires and the waves of blood", according to her national hymn, and now, from the maelstrom of the World War, she has emerged once more toward an independent existence. Her origin remains as mysterious as her zealous spirit which has lived through tyrannical suppression unknown to other nations. Since the time when Poland fell a victim to her powerful and united enemies until her rebirth during the late war, that country has been torn by one bloody revolution after another. To men like Kosciuszko, Poniatowski, and Pilsudski, the freedom of Poland is the sole and only ideal. Every generation has followed its noble leaders valiantly into battle. Even when divided, Poland has always preserved a strong unity of spirit—a characteristic that has made her unconquerable.



During the century of triple servitude to Russia, Austria, and Germany, the Polish people maintained their individuality, not only successfully resisting all attempts at cultural suppression, but even adding to the world's treasure of human culture. In spite of all opposition, the Polish race has kept alive a love of learning. During one thousand years of her independent existence under the continuous rule of forty kings, Poland attained as high a degree of culture as any country in Europe. The first university of Eastern Europe, the

precursor of similar universities at Wilno, Warsaw, Lwow, and Zamość, was opened in 1364 at Krakow. From its walls emerged Copernicus. In the sixteenth century, Poland gave birth to great poets, eminent writers, and scientists. Toward the middle of the eighteenth century, the first Ministry of Public Education in Europe was created in Poland. The reform introduced by this commission was many centuries ahead of the educational ideas of the time. Moreover, during this period, Poland developed a complex political organization far in advance of that of other European nations, which has left its indelible mark on Polish character. About this time the Polish state was one of the most important in Europe. Krakow and Warsaw were the twin homes of culture in Eastern Europe long before Berlin was heard of or St. Petersburg built. Verily, these facts illustrate the energetic and inventive spirit of the Poles.



During my recent visit to Poland, I received my first indelible impression in Krakow, which is the oldest Polish city. Horses, carriages, and drivers dressed in singular habit seemed like a vision. The present automatically became remote and faint; I was living in the past. I rode from the station to my hotel in a *dorózka*. Driving through narrow, intimate streets, it seemed paradoxical in this civilized age to discover a land which, in spite of all opposition, has retained its charm of yesterday. A line of detached forts has been built around Krakow, and an ancient castle on a height commands the town. There is the Stanislas Cathedral, built in 1359, which contains many interesting antiquities relating to the Kingdom of Poland. The monarchs were crowned in this edifice, which also hold the mausoleums of the Sigismunds, the silver coffin of the holy Stanislas, and the remains of John Sobieski, Poniatowski, and Kosciuszko, who also fought in our own country for America's independence. The cathedral is adorned with sculpture by Thorwaldsen and a wooden carved altar by Veit Stwosz, who was a native of Krakow.



In this city there are about forty churches, each possessing its individual charm, and dating back many centuries. In the main square

stand the old Gothic cloth booths, and the ancient *Hotel de Ville* with its fine tower. Another singular source of interest is the trumpeter who plays his bugle call to the four corners of the earth each hour of the day and night, from the tower of St. Mary's. At noon on every Sunday, the peasants congregate to hear the old bell called *Zygmunt*. The entire atmosphere is one of simplicity and charm, and the people proved to be most sympathetic.



From Krakow I journeyed to Zakopane, a village in the Carpathian mountains. Here I met my dear friend, teacher, and adviser, Mr. Mlynarski, with whom I was to spend a most pleasant summer studying orchestra repertoire, and with whose family I was to enjoy an intimate friendship. Zakopane, with its fascinating surroundings, is picturesque beyond description. Here new objects of wonder presented themselves. The mountaineers still wear their colorful native costumes. The men wear white woolen breeches, very tight, with colorful embroidery about the waist line, a sheepskin jacket, or a white capecoat, also colorfully designed, worn only on Sunday, and an oval hat with the rim turned up in the back. On Sunday, a feather adorns the hat. The women wear very bright colors, with colorful shawls over their heads.

These natives inhabit the hills, the village being occupied by artists, musicians, and writers who spend most of their time in Zakopane, both in summer and in winter. The artistry and ingenuity of the mountaineers are most astounding. Lacking modern implements, they contrive instruments which



LOUIS VYNER WITH ÉMIL MLYNARSKI
IN ZAKOPANE, POLAND

suffice. They are also talented musically. Untouched by the turmoil and explosiveness of modern civilization, these children of nature, highly intelligent and charming, possess simplicity which is a mark of greatness. The fact that the Poles have employed intelligence, more than mere knowledge gained from paper, has developed their distinguished individuality.



Separating the village from the Carpathians lies a forest of pine trees. Like sentinels, very erect, they stand guarding the entrances to the mysterious hills which swell up to a noble height and lord over the surrounding country. Every change of weather, every hour of the day, produces some change in the magical hues and shapes of these mountains, and they are regarded as perfect barometers. In fair weather they are clothed in blue and purple, and print their bold outlines against the clear sky; at other times they will gather a hood of gray vapors about their summits. It was an inspiration to work in such unusual surroundings.



From Zakopane, I went with Mr. Mlynarski to Warsaw, where he had arranged my debut with the Warsaw Philharmonic Orchestra. I found Warsaw more modern, but still unaffected, resembling the places already mentioned. The streets of Warsaw are very animated and are adorned with many fine buildings. Numerous public gardens and monuments embellish the city. Warsaw is proud of the Lazienki gardens laid out on the Vistula by Stanislas Augustus Poniatowski. Admired for its beautiful alleys and artificial ponds, this lovely spot also contains an elegant little palace with ceilings painted by Bacciorelli, several royal villas, and a monument to Sobiewski. An artificial ruin on an island makes an open air theatre, the stage of which is separated from the auditorium by a channel of water, while its decorations blend with the parks and the palace behind.



One Sunday I rowed with friends about eight miles up the Vistula to Wilanow where stands the palace of John Sobiewski, which was partly built by Turkish prisoners in a fine Italian style, and which is

now renowned for its historical portraits and pictures. In Warsaw, other places of interest were the Cathedral of St. John, built in Gothic style, and the Sacred Cross Church wherein lies the heart of Chopin. I also visited the Philharmonic Auditorium, which is quite modern and which seats over two thousand people. Two marble plaques, with inscriptions, adorn the entrance. On one are the names of musicians who participated in the first concert given twenty-seven years ago. Émil Mlynarski, one of the founders, conducted, and Ignace Paderewski was the soloist. On the other plaque are inscribed the names of famous Polish musicians—men of whom Poland is proud. Among the noted names are those of the father and son, Casimir and Josef Hofmann. The Opera in Warsaw is one of the oldest organizations of its kind in Eastern Europe, and dates back more than several hundred years.



The Polish race is one of artists by birth. There is scarcely a department in the whole realm of art in which these people have not gained distinction and world-wide fame. In literature, Mickiewicz, Krasinski, and Sienkiewicz have gained wide reputations. In music, we are well familiar with Chopin, Moniuszko, Wieniawski, De Reszke, Leshetitzki, Karol Szymanowski (whom I met in Zakopane), Paderewski, Sembrich, Mlynarski, and Josef Hofmann. In sculpture, we have Godebski and W. Szymanowski, while Veit Stwosch is a unique figure throughout the world for his wood carving. Each of these has his individuality, but all possess the charm embedded in that unique race—the Poles.



I feel greatly indebted to my inspirers, Mrs. Bok and Mr. Hofmann, who made possible this summer's achievements, and to my friend, Mr. Mlynarski, under whose careful guidance I extended my musical education.



IN MEMORIAM

Arthur Holmgren

VOICE STUDENT OF MR. HORATIO CONNELL

BORN JUNE 18, 1903

DIED NOVEMBER 26, 1930

Student Activities

CASIMIR HALL CONCERTS



THE SECOND of the Students' Concerts in Casimir Hall for the current season was presented by three pupils of Mr. Edwin Bachmann, in Violin, on the evening of December 10. Marian Head played Louis Spohr's *Concerto No. 11* in G major, Opus 70; Frances Wiener was heard in Max Bruch's *Concerto No. 2* in D minor, Opus 44; and Abe Burg concluded with Henri Vieuxtemps's *Concerto No. 4* in D minor, Opus 31. Their accompanist was Sara Newell, a student of Mr. Harry Kaufman.

OPERA

ARTIST STUDENTS of the Voice Department of The Curtis Institute of Music have continued to fill professional engagements with The Philadelphia Grand Opera Company, in accordance with the programme of affiliation between that organization and the Institute. Since the performances of *Gianni Schicchi* and *Pagliacci* on October 30, five more operas have been produced up to the present writing.



Donizetti's *Lucia di Lammermoor* was the Fourth Performance of the season, on the evening of November 6. In support of the well-known principal singers, Josephine Lucchese, Chief Caupolican, Josef Wolinski, and Ivan Steschenko, there were our artist students: Albert Mahler, *Tenor*, Rose Bampton, *Contralto*, and Daniel Healey, *Tenor*, who sang the rôles respectively of *Arturo Bucklaw*, *Alisa*, and *Normanno*. All three are artist students of Mr. Horatio Connell.

An event of unusual importance was the Fifth Performance, that of Mussorgsky's *Boris Godounov*, in Russian, on November 13. In this extremely successful production Curtis Institute students appeared to much advantage in several outstanding rôles. Notable were Irene Petina, *Soprano*, as *Feodor*; Charlotte Symons, *Soprano*, as *Xenia*; Genia Wilkomirska, *Soprano*, as *Marina Mnichuk*; Conrad Thibault, *Baritone*, as *Schelkalov*; Abraham Robofsky, *Baritone*, as *Pristav*; and Albert Mahler, *Tenor*, as *The Innocent* and *The Herald*. In addition, the parts of *Krustchov*, *Lavitsky*, and *Cherniakovsky* were taken by Benjamin De Loache, *Baritone*, Daniel Healy, *Tenor*, and Arthur Holmgren, *Baritone*. This opera, like *Lucia*, was conducted by Émil Mlynarski.



On November 27, Puccini's popular and perhaps greatest work, *Tosca*, was presented as the Sixth Performance of the Philadelphia Grand Opera Company, with Eugene Goossens as conductor. In support of Bianca Saroya, Richard Crooks (who was making his American début in Grand Opera), Chief Caupolican, and Ivan Steschenko, several artist students of the Institute were again heard: Abraham Robofsky had a particularly good opportunity in the amusing rôle of the *Sacristan*; Albert Mahler, as *Spoletta*, and Alfred De Long, as *Sciarrone*, were similarly outstanding; while Benjamin De Loache sang the part of *A Gaoler* and Rose Bampton that of *A Shepherd Boy*.



The Seventh opera of the season was Verdi's *La Traviata*, given on December 4, when Claire Clairbert made her Philadelphia début. Singing with her were John Charles Thomas and Ivan Dneproff, while Curtis Institute students who participated were Helen Jepson, *Soprano*, as *Flora Bervoix*; Paceli Diamond, *Soprano*, as *Annina*; Albert Mahler, as *Gastone de Letorieres*; Abraham Robofsky, as *Baron Douphol*; and Alfred De Long, as *Marquis D'Obigny*. Émil Mlynarski conducted.



Massenet's *Thais* followed as the Eighth Performance, on December 11. A special matinée performance of Humperdinck's *Hänsel und Gretel*, together with the ballet, *Die Puppenfee*, will be presented on the afternoon of December 20. The next following opera performance will be that of *Lobengrin* on January 15.

CHAMBER MUSIC

THE SERIES of Chamber Music recitals by our artist students in the Pennsylvania Museum of Art at Fairmount, under the direction of Dr. Louis Bailly, was continued with the second concert which took place on the evening of Sunday, December 14. The opening number of the programme was Sergius Taneïev's *Quartet* in E major, Opus 20, played by Jennie Robinor, *Piano*, Jacob Brodsky, *Violin*, Samuel Goldblum, *Viola*, and Adine Barozzi, *Violoncello*. This was followed by a rarely heard and interesting work, Hermann Zilcher's *The Song of Solomon*, Variations for Contralto and Baritone, Piano, and String Quartet. In this the vocal soloists were Ruth Gordon and Conrad Thibault, assisted by Jennie Robinor at the Piano and a String Quartet made up of Jacob Brodsky, Paul Gershman, Samuel Goldblum, and Adine Barozzi. The concluding offering was Felix Mendelssohn's *Octet* in E flat major, Opus 20, performed by Paul Gershman, Gama Gilbert, James Bloom, and Benjamin Sharlip, *Violins*, Max Aronoff and Leon Frengut, *Violas*, and Orlando Cole and Frank Miller, *Violoncellos*. This programme was played in Casimir Hall, at the Institute, on the afternoon of December 11.

CONCERT COURSE RECITALS

FURTHER RECITALS have been given in this season's course of twenty-five concerts presented by The Curtis Institute of Music before schools, colleges, clubs, and similar groups. The following is a list of recitals and participants since the first concert on October 15th:

November 14—Western Maryland College, Westminster, Maryland: William Harms, *Pianist*; Arthur Holmgren, *Bass-Baritone*; Celia Gomberg, *Violinist*; and Eugene Helmer, *Accompanist*.

November 18—State Teachers' College, West Chester, Pennsylvania: Joseph Levine, *Pianist*; Edna Corday, *Soprano*; Paul Gershman, *Violinist*; Yvonne Krinsky, *Accompanist*.

November 19—The Wednesday Club, Fahnestock Hall, Harrisburg, Pennsylvania: Jorge Bolet, *Pianist*; Agnes Davis, *Soprano*; Judith Poska, *Violinist*; and Theodore Saidenberg, *Accompanist*.

November 20—University of Delaware, Newark, Delaware (given in Mitchell Hall under the auspices of the Newark Music Society): Robert Cato, *Organist*; Mildred Cable, *Soprano*; Iso Brisello, *Violinist*; and Joseph Rubanoff, *Accompanist*.

December 1—Moorestown Woman's Club, Trinity Church, Moorestown, New Jersey: George Pepper, *Violinist*; Ardelle Hookins, *Flutist*; and Lawrence Apgar, *Organist*.

OVERTONES

December 5—New Jersey College for Women, New Brunswick, New Jersey: Conrad Thibault, *Baritone*; Florence Frantz, *Pianist*; Carmela Ippolito, *Violinist*; and Eugene Helmer and Joseph Rubanoff, *Accompanists*.

A recital was given on December 13 at the George School, George School, Pennsylvania. Another appearance in the near future will occur on January 7 at Marywood College, Scranton, Pennsylvania.

RADIO BROADCASTS

IN THE SERIES of twenty radio concerts being given this season by the Artist students of The Curtis Institute of Music over thirty-one stations of the Columbia Broadcasting System, on Friday afternoons from 4 o'clock to 4:45, Eastern Standard Time, the Second Programme was presented on November 14, as follows: Mozart's *String Quintet* in C minor (Köchel No. 406) for Two Violins, Two Violas, and Violoncello, was played by the Swastika Quartet with Leon Frengut as assisting viola player. These students were under the artistic direction of Dr. Louis Bailly. Wilbur Evans, *Baritone* contributed the second half of the programme with the following group of songs: De Lully's *Gloomy Woods in Darkness Receive Me*, Holmes' *To My Country*, Debussy's *Evening Fair*, La Forge's *Hills*, Massenet's *Fleeting Vision*, and Hammond's *The Pipes of Gordon's Men*. Joseph Rubanoff was the Accompanist for these songs.



The Third Programme was presented on November 21, in three parts. Oscar Shumsky, *Violinist*, a thirteen-year-old pupil of Mr. Efrem Zimbalist, played Kreisler's *Rondino on a Theme by Beethoven*, Dohnány's *Hungarian Scenes, No. 2*, Schumann's *Romance in A major*, Kreisler's *Fair Rosemary*, and *Valse Bluette* by Drigo-Auer. Sara Newell, a student of Mr. Harry Kaufmann, was the Accompanist. The Connell Vocal Quartet, whose personnel includes Helen Jepson, *Soprano*, Rose Bampton, *Contralto*, Albert Mahler, *Tenor*, and Clarence Reinert, *Baritone* (all students of Mr. Horatio Connell), sang a *Trio* from Ponchielli's *La Gioconda*, a *Quartet* from Balfe's *The Bohemian Girl*, and a *Quartet* from Lehmann's *In a Persian Garden*. Joseph Rubanoff was their Accompanist. Last on the programme was the Variation movement from Beethoven's "Archduke" *Trio*, played by Carmela

OVERTONES



THE CONNELL VOCAL QUARTET

Ippolito, *Violin*, Orlando Cole, *Violoncello*, and Joseph Levine, *Piano*. These students were under the artistic direction of Dr. Louis Bailly.



On Friday November 28 the Fourth Programme was heard. Dvořák's *String Quartet in F major*, Opus 96 ("American") and the *Scherzo* from Mendelssohn's *String Quartet*, Opus 44, No. 2 were performed by the Swastika Quartet, whose personnel continues to be Gama Gilbert and Benjamin Sharlip, *Violins*, Max Aronoff, *Viola*, and Orlando Cole, *Violoncello*. The concluding work was Brahms's *String Quintet*, Opus 115, in playing which the Swastika Quartet was assisted by Leonard Mogill as second viola player.

CURTIS SYMPHONY ORCHESTRA BROADCASTS

Two special concerts of unusual significance were those broadcast by the Curtis Symphony Orchestra, conducted by Émil Mlynarski, on the Sunday afternoons of November 30 and December 7. These concerts, which were of two hours' duration each, lasting from three to five o'clock, were especially arranged for by The Columbia Broadcasting System in place of the concerts ordinarily broadcast during that time by the New York Philharmonic-Symphony Orchestra. During the intermissions on both occasions, Mr. Olin Downes of the *New York Times* gave ten-minute talks in which the programmes were discussed.



The first concert had as its soloist Martha Halbwachs, a student of Mr. Josef Hofmann, playing Brahms' *Concerto in B flat major*, No. 2, Opus 83, for Piano and Orchestra. The rest of the programme consisted of Haydn's *Symphony in C minor*, No. 9, Strauss's *Don Juan*, and the *Siegfried-Idyll* and Prelude to *Die Meistersinger* by Wagner. In the second concert, Judith Poska, a graduate student of Madame Léa Luboshutz, was soloist, playing the Conus *Concerto in E minor*, for Violin and Orchestra. The other works performed included Humperdinck's *Hänsel und Gretel Overture*, the *Symphony in D major*, No. 2, Opus 73, by Brahms, Debussy's *Fêtes* and *L'Après-Midi d'un Faun*, and Paul Dukas' *L'Apprenti Sorcier*.

OTHER EVENTS

AS USUAL, a number of interesting and profitable engagements have come to students of the Institute during the past month: Carl Weinrich, formerly a student of Mr. Lynnwood Farnam, has been appointed to the position of organist of the Church of the Holy Communion of New York City which was left vacant by the death of its former incumbent, Mr. Farnam. Mr. Weinrich is to be felicitated on this signal distinction, which comes as one of the most outstanding appointments ever received by a student of The Curtis Institute. . . . On November 12, Jennie Robinor, *Pianist*, a Chamber Music pupil of Dr. Bailly, and Clara Reisenberg, *Violinist*, formerly a student of Professor Auer, gave a joint recital at the home of Mrs. Gretchen Damrosch Finletter in New York City. Mrs. Finletter is a daughter of Walter Damrosch. . . . The Men's Club of the Rodeph Sholom Congregation of Philadelphia has arranged to have Institute students supply the musical programmes at six of their monthly meetings this year. On the evening of November 17 the first programme was given by Arthur Holmgren, *Baritone*, Celia Gomborg, *Violinist*, and Eugene Helmer, *Pianist*. The second programme is being presented on December 15 by Irene Singer, *Soprano*, Leonard Mogill, *Viola*, and Joseph Rubanoff, *Pianist*. . . . On November 19 Helen Jepson, *Soprano*, and Florence Frantz, *Pianist*, gave a joint recital for the Women's Club of Riverton, New Jersey.



On the evening of December 5 a brief musical programme was provided by the Swastika Quartet and the Connell Quartet on the occasion of an entertainment given by Mr. Cyrus H. K. Curtis for those who made up the committee which helped to raise money for the Benjamin Franklin Memorial. . . . Paul Robinson, *Organist*, was assisting soloist at a Bach concert given on December 8 at Bucknell University, Lewisburg, Pennsylvania. . . . On December 9 Helen Jepson sang with the Apollo Club of Brooklyn, New York. . . . The musical programme which was a part of the meeting at the Penn Athletic Club on December 9 held under the auspices of the Barnwell Lectureship of

the Philadelphia Central High School was presented by Conrad Thibault, *Baritone*, Philip Frank, *Violinist*, Florence Frantz, *Pianist*, and Eugene Helmer, *Accompanist*. The lecturer on this occasion was Dr. Henry Turner Bailey. . . . On the afternoon of December 10 Florence Irons, *Soprano*, sang for a meeting of the Colony Club of Ambler, Pennsylvania. . . . On December 15 Orlando Cole, *Violoncellist*, is appearing as special soloist at a choral concert given by the Octave Club of Norristown, Pennsylvania. . . . On the same day Rose Bampton, *Contralto*, is singing for the English and Music Departments of New York University. . . . Edward Kane, a student of Mr. Emilio De Gogorza, has been appointed tenor soloist at St. James Episcopal Church of this city.



Faculty Activities

CASIMIR HALL CONCERTS



ON NOVEMBER 17, the First of this season's series of Faculty Recitals was presented by Miss Harriet van Emden, *Soprano*. Mr. Harry Kaufman assisted at the Piano. The programme was opened with two arias by Mozart: *Ab, lo so* from *Il Flauto Magico*, and *Non so più cosa son* from *Le Nozze di Figaro*. A German group included Schubert's *Die Mutter Erde* and *Auflösung*; Schumann's *Lied der Braut*, I and II, and *Aufträge*; and Brahms's "*Am Sonntag Morgen*," *Vorschneller Schwur*, and *Botschaft*. Rudolf Mengelberg's *Lieder nach Verlaine*, dedicated to Miss van Emden, included four songs, two of which were a "first performance" in America. In the fourth section of the programme were Debussy's *L'ombre des arbres*, Camille Decreus's *L'oiseau bleu*, Rachmaninov's *Zdyes Chorosho* and *O dolgo buda ya* (sung in Russian), Samuel De Lange's *Dutch Serenade* (sung in Dutch), and Abram Chasins's *Thou Art Mine* (with the composer at the Piano). The aria *Ab, non credea mirarti* from Bellini's *La Sonnambula* brought the recital to a close.



The Second Faculty Recital was performed jointly by Miss Lucile Lawrence and Mr. Carlos Salzedo, *Harpists*, on the evening of November 24. The programme opened with a group of early works arranged for two harps: *Pavane*, by an unknown composer of the XVIth century, *Gavotte des Moutons* by Giambattista Martini, *Les Tourbillons* by François Dandrieu, *Sarabande* by Couperin, and *La Joyeuse* by Rameau. Mr. Salzedo's *Sonata* (composed in 1922) was played by Miss Lawrence at the Harp and Mr. Salzedo at the Piano. The programme was concluded by Mr. Salzedo's *Pentacle* (composed in 1928), a group of five works—*Steel*, *Serenade*, *Felines*, *Catacombs*, and *Pantomime*—suggestively scored for two harps.

OVERTONES

The Third Recital took place on the evening of December 9, when Mr. Mieczyslaw Münz, *Pianist*, made his first concert appearance at the Institute. His program opened with Bach-Busoni's *Aria and Thirty Variations*, followed by *Two Sonatas* by Domenico Scarlatti. Josef Hofmann's *Suite Antique* was next played, eliciting applause for both performer and composer. Mr. Münz continued with a *Prélude* by Liadov, the Schubert-Liszt *Soirée de Vienne*, No. 6, and Liszt's *Rhapsodie Espagnole*.



On December 16, Madame Léa Luboshutz, *Violinist*, will be heard in a concert in which she will be accompanied by our student orchestra conducted by Mr. Émil Mlynarski and Louis Vynér. Mr. Efrem Zimbalist, *Violinist*, will be heard on January 5, Mr. Abram Chasins, *Pianist*, on January 7, and Mr. Horatio Connell, *Baritone*, on January 12.

OUTSIDE OF THE INSTITUTE

ON NOVEMBER 16 Mr. Josef Hofmann, *Pianist*, was soloist during the Atwater Kent Broadcasting Hour, in New York City. On November 27 and 28 he appeared in Detroit as soloist with the Detroit Symphony Orchestra, conducted by Ossip Gabrilowitsch. On December 5 he was soloist in Washington, D. C., with the Boston Symphony Orchestra in the third concert of the Beethoven Festival conducted by Serge Koussevitzky. Mr. Hofmann will again be a soloist with orchestra, on January 2 and 3, when he plays in Cleveland, Ohio, with the Cleveland Symphony Orchestra, under Nicolai Sokoloff. The first of his two New York recitals in Carnegie Hall will take place on January 11.



Mr. Efrem Zimbalist, *Violinist*, was soloist on December 3 in the second of the Beethoven Festival concerts by the Boston Symphony Orchestra in Washington, D. C. On December 7 he appeared in New York as soloist with the New York Philharmonic-Symphony Orchestra, with Leopold Stokowski as guest conductor.



During November Madame Léa Luboshutz, *Violinist*, gave recitals in Lexington and Louisville, Kentucky, on the 24th and 25th, while

on the 28th and 29th she was soloist with the Cincinnati Symphony Orchestra, playing the Tschaikowsky *Concerto for Violin*. This was her sixth appearance in Cincinnati in the course of five seasons. On December 12 Madame Luboshutz played in New York City. On the 21st she will be soloist with the Baltimore Symphony Orchestra. In January she will tour for five weeks on the West Coast, playing with the Los Angeles Symphony Orchestra on the 1st and 2nd and with the Seattle Symphony Orchestra on the 5th and 6th. A series of recitals will keep her in the West until January 25th.



Mr. Mieczyslaw Münz, *Pianist*, began his concert season at the end of October, playing for the sixth consecutive year as soloist with the Toronto Orchestra in Toronto, Canada. Following this he appeared in recitals in Whitby, Ontario; Nashville, Tennessee; Lexington, Kentucky; New York City; Chester, Pennsylvania; and Baltimore, Maryland. His first engagements after Christmas will include two recitals in Havana, Cuba, playing en route in Jacksonville, Florida, after which he will go to Toronto for a recital. In Boston he will be soloist with the Boston Symphony Orchestra, with Koussevitzky conducting, following which he will appear in recitals in Lindsborg, Kansas; Peoria, Illinois; and Winchester and Lexington, Kentucky.



Mr. Stephen Deák, the first volume of whose *Modern Method for the Violoncello* was published during last season, has now followed this with a second volume, which has appeared but recently. The first volume, which was addressed particularly to beginners, introducing a new and simplified system of technique and treating all the problems of fundamental playing, was made particularly interesting by a preface written by Felix Salmond. In the second volume Mr. Deák has concerned himself with an approach to advanced playing, devoting attention to such problems as the various usages of the thumb, tone production, the art of bowing, and the like. The twenty-nine studies were, like those in the first volume, especially written by Mr. Deák and are accompanied by many useful illustrative exercises.



The Library

*"When you are writing for children, do not assume a style for the occasion.
Think your best and write your best. Let the whole thing live."*

—ANATOLE FRANCE.



THE LIBRARY has purchased a small collection of books especially devoted to the general education of our very young students:

TALES FROM NORSE MYTHOLOGY. Retold and Illustrated by Katharine Pyle. J. B. Lippincott Company, Philadelphia.

These are stories, told many years ago by the Norse people, about the gods they worshipped and the gnomes, dwarfs, and heroes of the very olden times. The eight illustrations in colour are made by the author and are particularly appropriate in connection with the stories she has related.

A WONDER BOOK and TANGLEWOOD TALES: For Girls and Boys. By Nathaniel Hawthorne. Duffield and Company, New York.

These two books are successfully combined in one volume. The ten very charming illustrations in colour are by Maxfield Parrish. Hawthorne's portrayal of the old Greek myths will appeal to the keen imagination of the child reader.

TALES FROM SHAKESPEARE. By Charles and Mary Lamb. The Macmillan Company, New York.

A book which has now become an English classic. Maude and Miska Petersham have made attractive illustrations, both in black and white and in colour, for this edition.

GOLDEN NUMBERS. Kate Douglas Wiggin and N. A. Smith, Compilers. Doubleday, Doran and Company, New York.

These poems are arranged by subject with a page of explanation for each section, and the work ranks as one of the best collections of poetry ever compiled for children. An introduction on the reading of poetry to children will be of great help to parents and teachers.

THIS SINGING WORLD. By Louis Untermeyer, Collector and Editor. Harcourt Brace and Company, New York.

An anthology of modern poets consisting of over three hundred poems for young people. An effort has been made to obtain selections that will appeal to all sorts of children and awaken in them an interest in modern poetry. The illustrations, mostly in black and white, have been made by Florence Wyman Ivins.

—MARJORIE WINN, Librarian.

Music Calendar

December 15-31

- 15—New York Philharmonic-Symphony Orchestra, Toscanini conducting, Academy of Music, evening.
- 16—*Léa Luboshutz, Violinist, Casimir Hall, evening.*
- 16—New York Metropolitan Opera Company, Academy of Music, evening.
- 17—Philadelphia Orchestra, Children's Concert, under Ernest Schelling, afternoon.
- 18—Philadelphia Orchestra, Children's Concert, under Ernest Schelling, afternoon.
- 18—Choral Art Society in Bach's *Christmas Oratorio*, Academy of Music, evening.
- 19—Philadelphia Orchestra, Stokowski conducting, afternoon.
- 19—*Radio Broadcast, Casimir Hall, afternoon. Swastika Quartet and Casimir Quartet.*
- 20—*Hänsel und Gretel and Die Puppenfee*, Philadelphia Grand Opera Company, afternoon.
- 20—Philadelphia Orchestra, Stokowski, evening.



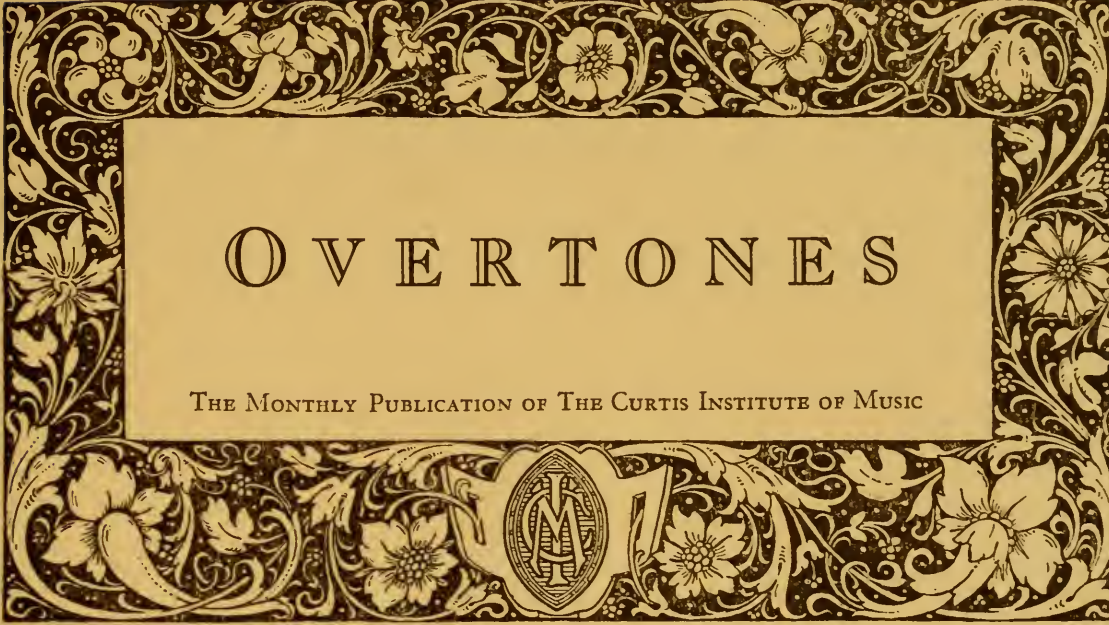
- 21—Ignace Paderewski, *Pianist*, Penn Athletic Club Ball Room, evening.
- 22—Philadelphia Orchestra, Stokowski, evening.
- 25—Philadelphia Orchestra Radio Concert, under Stokowski, 5 to 6 o'clock.
- 26—Philadelphia Orchestra, Alexander Smallens conducting, afternoon.
- 27—Philadelphia Orchestra, Smallens, evening.
- 28—Philadelphia Philharmonic Orchestra, Fabien Sevitzyky conducting, Mastbaum Theatre, evening.
- 29—Helen Bussinger, *Mezzo-Soprano*, Foyer of the Academy of Music, afternoon.
- 29—Choral Society in *The Messiah*, Academy of Music, evening.

January 1-15

- 2—Philadelphia Orchestra, Gabrilowitsch conducting, afternoon.
- 3—Philadelphia Orchestra, Gabrilowitsch, evening.
- 4—Elisabeth Rethberg, *Soprano*, Penn Athletic Club Ball Room, evening.
- 5—*Efrem Zimbalist, Violinist, Casimir Hall, evening.*
- 5—Philadelphia Orchestra, Gabrilowitsch, evening.
- 6—New York Metropolitan Opera Company, evening.
- 7—*Abram Chasins, Pianist, Casimir Hall, evening.*
- 7—Philadelphia Chamber String Simfonietta, Fabien Sevitzyky, Ball Room of the Bellevue Stratford, evening.
- 9—Philadelphia Orchestra, under Gabrilowitsch, afternoon.
- 10—Jascha Heifetz, *Violinist*, Academy of Music, afternoon.
- 10—Philadelphia Orchestra, Gabrilowitsch, evening.



- 12—*Horatio Connell, Baritone, Casimir Hall, evening.*
- 13—New York Metropolitan Opera Company, evening.
- 14—Philadelphia Orchestra, Children's Concert, under Ernest Schelling, afternoon.
- 14—*Jeanne Behrend, Pianist, Graduation Recital, Casimir Hall, evening.*
- 15—Philadelphia Orchestra, Children's Concert, under Ernest Schelling, afternoon.
- 15—*Lohengrin*, Philadelphia Grand Opera Company, evening.

An ornate, symmetrical border in a dark brown color frames the central text area. It features intricate floral motifs, including large flowers and smaller blossoms, intertwined with scrolling vines and leaves. The design is reminiscent of early 20th-century decorative arts.

OVERTONES

THE MONTHLY PUBLICATION OF THE CURTIS INSTITUTE OF MUSIC

January
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OVERTONES

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OVERTONES

ELBERT LENROW, *Editor*

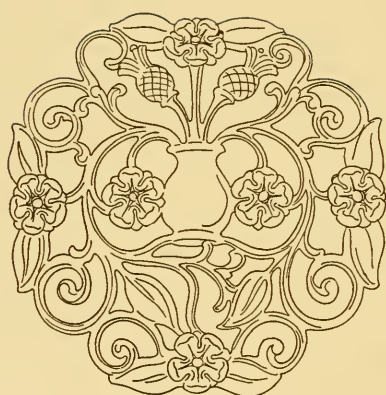
C O N T E N T S

Articles

Editorial Comment	93
What Is Wrong With the Piano?..... <i>Josef Hofmann</i>	95
German Music Festivals—Summer, 1930..... <i>Grace Spofford</i>	98
Student Activities:	
Casimir Hall Concerts.....	105
Opera	105
The Curtis Symphony Orchestra.....	106
Chamber Music.....	107
Concert Course Recitals.....	107
Radio Broadcasts.....	107
Other Events.....	110
Faculty Activities.....	112
Glimpses of the Institute:	
IX. Entrance Doors to Casimir Hall.....	115
Music Calendar.....	116

Illustrations

Josef Hofmann, <i>Director</i>	96
Grace Spofford, <i>Dean</i>	101
The Swastika Quartet.....	108
Entrance Doors to Casimir Hall.....	114



Editorial Comment

CASIMIR HALL "FOLLIES"

ROUGHOUT almost all of the thirty weeks of the school year we are accustomed to regard Casimir Hall as an exclusive and exacting temple for the devoted and unflinching worship of Bach, Brahms, Chopin, Debussy, Schubert, Mozart, Schumann, and their fellow Masters. But once or twice each year, notably on the eve of the customary Christmas recess, the devotees of this cult of music stray temporarily from their orthodoxy and permit—even welcome!—the invasion of a gayer and more informal festive spirit into these ordinarily sacred precincts of a soberer Muse. On Thursday evening, the sixteenth of last December, the date of our latest and most entertaining Christmas party, there was to be heard as usual the syncopation whose fervent rhythms replaced the more decorous accents of *Lieder*, chamber music, instrumental masterpieces, and the like; but, in addition, there was, this season, a novel departure which dispatched us upon our holiday more light-heartedly than ever before—an uproarious programme of "Curtis Follies" which betrayed hitherto unappreciated talents in the happy rôle of parody among several of our outstanding fellow-members of the Institute.



Only those who suffer from and submit to the arbitrary conventions of grand opera could have underscored them so grandiosely as did Henriette Horle, Edwina Eustis, Albert Mahler, and Alfred De Long, accompanied at the piano by Elizabeth Westmoreland, in their presentation of a complete opera, agreeably reduced in time to less than an hour and yet complete in its devastating array of those universally recognized but seemingly unavoidable *clichés* of the opera stage: the prima donna at once soulful and highly coloratura, the tenor leisurely expiring but vocally robust, the villain horrible and superlatively sinister, and all the rest. This brilliant production was followed by a performance by a symphonic orchestra assembled according to strictly "modernistic" requirements and somewhat acrobatically conducted

by an exotically costumed personage who bore a none too unmistakable resemblance to Dr. Louis Bailly. These together produced "sounds" which the genial "master-of-ceremonies," Mr. Cary Bok, suggested might be a portion of Alban Berg's imminent *Wozzeck* or a close relation. Mr. Harry Kaufman and Mr. Abram Chasins collaborated in a four-hand piano "turn" which evoked responsive laughter. "Large sounds" were supplied by Irene Singer and Conrad Thibault, sung to "timeless verses" by Caesar Finn, more or less accompanied by "musics" and pantomime by the Kaufman-Chasins ensemble.



The sensation of the evening, however, was produced by the unexpected appearance of the unequalled six-year-old prodigy, Ruth Slumczynski, newly arrived—*viâ* Merion, Pennsylvania—from "darkest Poland." Little Ruth, rendered slightly coy and self-conscious by this unprecedented appearance in public, nevertheless proved charming with her luxuriant blonde curls, large pink hair-ribbon, cherubic knees, and starched "party" dress. Youthful "infant" students of the Institute, seated close to the stage, were only too clearly overwhelmed by Ruth's inimitable stage presence and pianistic fluency. Her performances—unfortunately abbreviated!—of a *Clementi Sonatina* and Chopin's *Polonaise Militaire* were carried out in a clearly recognizable "conservatory" manner. It is said that there were those who perceived a singular resemblance between the features, and even hands, of this amazing Polish prodigy and those of a certain "world-famous" Polish pianist. It was impossible, however, to make any comparison at the time, as we were unable to discover the latter among the audience, where we had assumed he would be. Without pressing this point unduly, it may still be safely asserted that the combination of Ruth's appearance and performance were sufficient to make the episode as unforgettable as it was indescribably entertaining. Those who were not too weak from laughter proceeded then to the more serious business of dancing. In general, the evening's fun was thoroughly enjoyed by everyone in the Institute and served admirably to forestall any of the dangers indicated by a celebrated adage regarding "all work and no play. . . ."



What Is Wrong With the Piano?

By JOSEF HOFMANN



EVEN at the risk of being accused of evading the issue I wish to start with a little story—a story as harmless as it may be instructive.



“Why,” queried an agitated student, “did Czerny write so many five-fingered exercises?” “Because he hated little children so,” replied the enlightened teacher.



Is there not food for thought here? When the question is raised, “What is wrong with the piano?” I would reply: There is nothing wrong with the piano as an instrument for musical expression, but there may be something quite wrong in the way we approach it. Considering the fact that the acquisition of a certain amount of technic is necessary if one is to play at all, it is understandable that the value of dexterity of fingers, hands and arms is often overstressed, and the merits and importance of this particular side of pianism too often over-estimated.



Suppose some golf Goliath were able to make a 400-yard drive; would the direction not be as important as the distance covered? In piano study as in golf there is little use in merely covering ground; one should aim always to direct one’s progress toward the ultimate goal; and the goal to a pianist is the making of music on the piano.



It is my firm conviction that one can make good music on the piano with comparatively little technic; and there is more artistic merit in playing a simple piece well, musically, than attempting to conquer technically difficult pieces at the sacrifice of expression.

OVERTONES



Camera Portrait by Albert Peterson

JOSEF HOFMANN, *Director*

Without meaning to advise, I would like to point out that piano study would be far more popular than it is if students, average players, would be permitted to concentrate more on the musical expression of a composition, and would be less tormented by pure finger exercises which, although necessary, are but a "means to an end," and if overdone may often cause an "end to one's means"—musically speaking, of course!



From my own experience I find that too much time is spent on purely technical preparation for something that may never materialize because technic can be successfully applied to music only if both, so to speak, grow up together from their infancy. Although I do not like to speak about things which I can do, and less so about things I cannot do, yet were I a beginner and had the choice of any of the existing music-making instruments, I would select the piano. Why? Because the first stages in the study of the piano are by far simpler and easier than those of any other instrument I happen to know; thereby making it possible for a mere beginner to play a little piece tunefully which, of course, is pleasing and satisfying not only to the performer but to his neighbors as well! Aside from this the piano is a "complete instrument" as regards musical expression. It is, so to say, self-sufficient because the melody and accompaniment may be produced by the same person.



Furthermore the piano commands a musical literature second to none; and last but not least the price of the best made piano (small size) is but one-third that of a fairly good violin; one-half of a good harp; and one-tenth of a small pipe organ.



I claim, therefore, that the piano as a music-making instrument is qualified to fill the requirements of the professional musician as well as the needs of an average music lover. It has done so in the past; it is doing so now; and it will do so in the future, I am convinced.



German Music Festivals—Summer, 1930

By GRACE SPOFFORD



IN GREAT CITIES like New York, Philadelphia, London, and Berlin, with their deafening roar and breath-taking speed, one rushes to the opera for entertainment . . . to snatch a few moments of artistic enjoyment for the purpose of diversion. How different is the appeal of opera in the festival cities of Bayreuth, Salzburg, and Munich! Here, amongst beautiful surroundings, one forgets the clamorous city and revels in cool freshness and clear air, calmness and cleanliness. Bayreuth—the pompous town lying between the Fichtel Mountains and the heights of Franconian Switzerland; Salzburg—one of the most picturesquely situated cities on the Continent with its castle-crowned mountains in the midst of the Austrian Alps; and Munich—the lovely South German city where art and music flourish. In their festivals one is led away from the material into an exalted atmosphere where the human soul opens itself in joyful receptiveness to spiritual matters.



The especial significance of this, the 52nd, year of the Bayreuth Festival lay in the fact that Toscanini conducted. Pan-Germanists are said to have anticipated with alarm what might happen to their Teutonic idol in the hands of an Italian. But those who came to scoff remained to pray. The success of Toscanini's conducting of *Tannhäuser* and *Tristan und Isolde* has been made known to everyone through the reports of the press. It seemed as if the town of Bayreuth felt the significance of the Italian *maestro's* coming. Larger than usual seemed the groups of townspeople lining the streets, the entire distance of a half-mile from the town to the *Festspielhaus*, situated on its hill. More brilliant than for many a year seemed the scene outside the *Festspielhaus*, with friends greeting friends in a medley of German, French, Italian, and English heard on every hand, and suggesting a veritable League of Nations. The trumpeters summon the

audience. The people file into the theatre through the many entrances. The intense hush that prevails before the music . . . a silence so deep that one feels a sanctity . . . no rustling, no fanning, almost no breathing.



This is not merely music. This is a ceremonial, an approach to a shrine. This audience has come on a pilgrimage to honor its hero. The tradition of greatness is here. Performances may vary in effectiveness, but the people are not disappointed. It is not only at Dr. Muck's superb ceremonial of *Parsifal*, but in all the operas that this spirit is manifested. One dear old German and his wife sitting near us had attended every one of the Bayreuth festivals since 1876. Devotion to Wagner! The power of a personality! One need not despair, after all, in thinking that personalities are perishing in this standardized world, with its card-index systems of behavior and its leveling processes which tend to make men equal by pulling down their leaders.



During the festivals, the visitors overrun the little hotels and the townspeople take them into their own homes. They visit the lovely old Opera House in quaint rococo style, the new Wagner Museum just opened to the public, and—the culminating point of interest!—Wagner's own home, *Wahnfried*. "Here where my dreams found peace—let me name this house 'peace in dreams'." In the garden are the graves of Richard and Cosima Wagner. In the town cemetery are the tomb of Franz Liszt (Cosima's father) and the new grave of Siegfried Wagner. The deaths of Cosima and Siegfried within a short four months might have meant a cessation of the festival, but there was not a single postponement of a performance, and the announcement has been made that the festival will be continued next year. What the policy will be, no one knows. There are those who wish Bayreuth more progressive. The Bayreuth of 1876 was founded to set an example for the production of Wagner's operas. Now it is said that they are better presented in two or three other German capitals, and probably as well done in several others. Is the mission of Bayreuth now to be once more progressive and to produce the music and dramas with new resources of staging and lighting that are now available,

and in the way which Wagner would probably undertake if he were alive? Be this as it may, there is no opera house in the world where the audience sits in the same complete silence from beginning to end of uncut performances. The old spirit of Bayreuth still lives, be the singers good or bad, be it Elmendorf, Muck, or Toscanini conducting.



While Bayreuth is devoted to the genius of one man, Salzburg, the birthplace of Mozart, is consecrated not only to Mozart but to various other composers and to dramatists. Founded in the gloom of 1917, the Salzburg Festival Theatre Society set itself the task of saving suffering humanity from chaos and of seeking peace and calm in the symbols of the drama and music.



The idea of festival plays in Salzburg was not a new one. It was expressed in 1842, on the occasion of the erection of the Mozart monument. Later, Richard Wagner thought of a theatre in Salzburg but was turned towards Bayreuth by the generosity of the Bavarian royal house. Hans Richter expressed the idea at the centenary of *Don Giovanni* in 1887. But it was not until 1917 that the plan was formulated under the guidance of Max Reinhardt, Hugo von Hofmannsthal, Richard Strauss, Alfred Roller, and Franz Schalk. In August 1920, Reinhardt's setting of *Everyman*, with the cathedral as background, inaugurated the festival. As given this summer, the play had the same enormous appeal as formerly. A huge project for a modern festival building had failed to materialize for financial reasons, but in 1922 a new project was realized: the enlargement and alteration of the old archiepiscopal riding academy. As converted, the building is ample for the requirements of a festival theatre and will serve for a long time to come.



While Mozart's operas are the nucleus of the repertoire, the works of Beethoven, Gluck, Richard Strauss, and Donizetti are not excluded and dramatic as well as concert offerings lend variety. Salzburg has at its disposal the company of the Vienna Opera with its conductors, singers, orchestra, and stage settings. This makes possible an extraordinary ensemble. One newly-staged and re-studied opera is given

OVERTONES



Photograph by Kubej-Rembrandt

GRACE SPOFFORD, *Dean*

each year. *The Marriage of Figaro* was this year's offering. As conducted by Clemens Krauss, under the stage direction of Lothar Wallenstein and with scenery designed by Alfred Roller, who is planning the stage scenes for The Philadelphia Grand Opera Company, it proved to be Mozart as one had dreamed he should be, but which, hitherto, one had never found realized. *Rosenkavalier*, under the same auspices, was the quintessence of perfection. In addition to operas and dramas, one may hear the Vienna Philharmonic Orchestra play Mozart *Serenades* in the courtyard of the Prince-Archbishop's Palace at nine o'clock in the evening, by candlelight. One may hear masses in the Cathedral. I heard a noble performance of Bruckner's *Mass in F minor* on Sunday evening, having that morning listened to a programme of Johann Strauss—overtures, marches, and waltzes—played so well by the Vienna Philharmonic as to lift this music into the realm of high art.



The town of Salzburg is itself so lovely that one could enjoy that alone, with its splendid situation and delightful architecture, an heroic and yet charming city. Hugo von Hofmannsthal wrote: "The country of Salzburg is the heart of Europe's heart. It is situated midway between north and south, between plain and mountain; it lies as a huge structure between the rural and the urban, the ancient and the modern, the baroque princely and the charmingly eternal rustic. Mozart is the exact expression of all this. Middle Europe has no spot of more fascinating beauty, and nowhere but here had Mozart's birthplace to be." One may visit the house where he was born in 1756, with its collection of Mozart treasures, or see the Mozarteum, a structure combining both concert hall and Academy of Music which was built in memory of the composer, and find even the little house—now brought from Vienna!—in which Mozart composed *The Magic Flute*.



While Bayreuth concentrates on Wagner, and Salzburg, for the most part on Mozart, the Munich Festival consists of a combination of both Masters. Munich is the centre of the intellectual and artistic life of South Germany. Although a city of 800,000 inhabitants, there is not the whirl of modern life. The people are diligent, industrious,

and liberal-minded. They love art in response to a deep spiritual need. Ludwig I, that splendor-loving prince who devoted himself to the embellishment of the city, is responsible for the Munich which we know today and which is almost unrivalled for its architectural magnificence. In the Residence Theatre, built in 1751, and remarkable for its rococo style, are given the Mozart operas. In the Prince Regent Theatre, built in 1901 on the model of Bayreuth, are given the Wagner music-dramas. The season of 1930 brought huge audiences, due partly to the great number of tourists in Munich on their way to Oberammergau. *The Magic Flute* and *The Flying Dutchman*, which were my share of the festival, showed the solid principles on which Munich performances are based.



A far cry from opera was being presented in Munich in the revolutionary work, *Totenmal (To The Dead)*, a dramatic and choral vision of word, dance, and light, conceived by Albert Talhoff. This mighty work of choral stage art is impressive through sheer ugliness. A "klang"-rhythmic orchestra of percussion instruments, a commenting chorus, spectacular lighting effects produced by a new color instrument, and the dancing by Mary Wigman and her groups—all was contrived unlike any form of art. A look at the score shows twenty parts for the "klang" orchestra, and, directly beneath, parts for the dance, for the word, for the light. The entire scheme is evolved in the mind of the composer and noted with accuracy in the *partitur*. This tribute in memory of all who fell in the Great War may be art or not. Some call it humbug. Some call it the beginning of a new art-form. In any case, one cannot ignore the deep earnestness from which the vision was born. This daring and interesting experiment falls in line with the powerful movement of rhythmic art and dancing which has filled Germany.



One must mention the music of the Passion Play at Oberammergau, if only because it is rarely mentioned in accounts of the play. This ancient religious play was instituted in 1634 on the part of the pious little community, which, having been delivered from the plague, vowed to commemorate the fact by giving the play every ten years

thereafter. In 1811, Rochus Dedler, the schoolmaster in Oberammergau, wrote music for many passages of the text and by 1820 this was established in almost the form which we know today. Some revisions have been made, but Dedler's spirit has been maintained. Dedler was influenced by Mozart and the music has a certain simplicity and sincerity in keeping with the play itself. The Orchestra consists of fifty musicians; the Choir of twenty-six female and nineteen male singers. Since no outsider is allowed to have a hand in the play, it is no small task to train the orchestra and chorus, recruited entirely from amongst the 2200 inhabitants of the town, of whom some 700 take part in the Play.



Thus in Germany and Austria, from the times of the *Minnesinger* and the first historical gathering on the Wartburg, celebrated in *Tannhäuser*, through the days of the *Meistersinger* and their meetings in the towns and cities of Germany, down to these present-day celebrations of music which is closer to our own time, there runs a definite interest in music festivals. It goes without saying that those mentioned here are only a few out of the many which are held elsewhere in Germany and in other countries of Europe. There are of course practical advantages in the continuation of such festivals, with the opportunities they provide for hearing much fine music under excellent conditions; but beneath all this, there is evidenced a singular hold which they exercise on the people who attend them with devotion year after year, and the thoughtful person will wish to discover the reason underlying this. To us it seems that the answer lies in the fact that these music-loving people regard their art-experience as something which is a necessity to them and not merely a luxury to be indulged in superficially; out of the suffering which has contributed so much to their national strength of character there has arisen a deep spiritual need which must be satisfied, and which *does* find a convincing degree of satisfaction, so it seems, in the natural expression of human emotion which attends these great festivals of music.



Student Activities

CASIMIR HALL CONCERTS



THE THIRD of the Students' Concerts in Casimir Hall for the current season was presented on the evening of January 14, when Jeanne Behrend, *Pianist*, a student of Mr. Josef Hofmann, appeared in a graduation recital. Her programme was opened with a group consisting of Haydn's *Variations in F minor* and Johannes Brahms's *Intermezzo*, Opus 118, No. 1, *Intermezzo*, Opus 118, No. 2, *Capriccio*, Opus 76, No. 1, *Intermezzo*, Opus 118, No. 6, and *Capriccio*, Opus 76, No. 8. This was followed with Schumann's *Sonata in G Minor*, Opus 22. The concluding group was made up of Chopin's *Etude in C sharp minor*, Opus 25, No. 7, *Valse in A flat major*, Opus 64, No. 3, and *Etude in C minor*, Opus 10, No. 12; Claude Debussy's *La Cathédrale engloutie*, *La sérénade interrompue*, and *Feux d'Artifice*; and *Polonaise No. 2 in E major*, by Liszt-Busoni.



A Fourth concert will be given on January 20 by violin students of Mr. Efrem Zimbalist. On February 11 violin students of Madame Vera Fonaroff will be heard.

OPERA

CONTINUING the programme of affiliation between The Curtis Institute of Music and The Philadelphia Grand Opera Company, artist students of the Voice Department of the Institute have participated in two operas which were recently produced and which have brought the first half of the opera season to a close. On December 11 Massenet's *Thais* was the Eighth Performance, conducted by Eugene Goossens. In this work the four well-known major artists, John Charles Thomas, Ivan Dneproff, Ivan Steschenko, and Marianne

OVERTONES

Gonitch, were supported by four Curtis Institute students: Agnes Davis, *Soprano*, as *Crobyle*; Rose Bampton, *Contralto*, as *Myrtale*; Josephine Jirak, *Contralto*, as *Albine*; and Alfred De Long, *Baritone*, as *A Servitor*.



The Ninth Performance was a special matinée production of Humperdinck's *Hänsel und Gretel*, conducted by Émil Mlynarski, on December 20. In this work the entire cast, with the one exception of Chief Caupolican, was made up of artist students of the Institute: Paceli Diamond, *Mezzo Soprano*, as *Hänsel*; Natalie Bodanskaya, *Soprano*, as *Gretel*; Edwina Eustis, *Contralto*, as *The Witch*; Selma Aman-sky, *Soprano*, as *Gertrude*; Edna Corday, *Soprano*, as *The Sandman*, and Irene Singer, *Soprano*, as *The Dewman*.



The next performance by The Philadelphia Grand Opera Company will be Wagner's *Lohengrin*, on January 15, when Institute artist students will again participate.

THE CURTIS SYMPHONY ORCHESTRA

ON WEDNESDAY evening, January 28, The Curtis Symphony Orchestra will be heard by The Philadelphia Forum in its first concert of the season. Émil Mlynarski will conduct and the assisting artists will be by Joseph Levine, *Pianist*, a student of Mr. Josef Hofmann, and Fiorenzo Tasso, *Tenor*, a student of Mr. Emilio de Go-gorza. The programme will be: *Symphony No. 2, in D major*, by Brahms; the first movement from the *Concerto in D minor*, for Piano and Orchestra, by Anton Rubinstein; the Overture-Fantasy—*Romeo and Juliet*, by Tschaikowsky; Debussy's *Prelude à L'après-midi d'un Faune* and the Nocturne, *Fêtes*; the Aria—*Vesti la giubba*, for Tenor and Orchestra, from Leoncavallo's *Pagliacci*; and Wagner's *Overture to Rienzi*.



This first concert of The Curtis Symphony Orchestra will be followed by appearances in Baltimore on February 8 and Washington on February 9. Later concerts will be given in Bryn Mawr and Philadelphia.

OVERTONES

CHAMBER MUSIC

THE SERIES of Chamber Music recitals by artist students of The Curtis Institute of Music, presented by the Pennsylvania Museum of Art at Fairmount, under the artistic direction of Dr. Louis Bailly, will be continued with the third concert, to be given on the evening of Sunday, February 1. At this time the Swastika Quartet will play Beethoven's *String Quartet in E minor*, Opus 59, No. 2 and Claude Debussy's *String Quartet*, Opus 10. The concluding work will be Mozart's *Quintet in E flat major* for Piano, Oboe, Clarinet, Bassoon, and Horn (Köchel 452), to be played by Joseph Levine, Isadore Goldblum, James Collis, William Santucci, and Henry Whitehead. A dress rehearsal of this programme will be open to student and faculty members of the Institute on the afternoon of January 29.

CONCERT COURSE RECITALS

THE CURTIS Institute continues in its presentation of a course of twenty-five concerts before schools, colleges, clubs, and similar groups. The following two recitals have been the most recent to take place:

December 13—George School, George School, Pennsylvania: Jeanne Behrend, *Pianist*, a student of Mr. Josef Hofmann; Fiorenzo Tasso, *Tenor*, a student of Mr. Emilio de Gogorza; Paceli Diamond, *Mezzo Soprano*, a student of Miss Harriet van Emden; and Joseph Rubanoff, *Accompanist*, a student of Mr. Harry Kaufman.

January 7—Marywood College, Scranton, Pennsylvania: Jeanne Behrend, *Pianist*.



Further appearances in the near future will occur on January 16 at Point Pleasant School, Point Pleasant Beach, New Jersey; on February 3 at the Contemporary Club, Trenton, New Jersey; and on February 4 at State Teachers' College, West Chester, Pennsylvania.

RADIO BROADCASTS

THE SERIES of twenty radio concerts being given this season by the artist students of The Curtis Institute of Music continues to be heard over thirty-one stations of the Columbia Broadcasting System

OVERTONES



Photograph by Kubey-Rembrandt

THE SWASTIKA QUARTET

OVERTONES

on Friday afternoons from 4 o'clock to 4:45, Eastern Standard Time. The Fifth Programme was heard on December 5, when Gabriel Fauré's *Piano Quartet in C minor*, Opus 15, was played by Jennie Robinor, *Piano*, Paul Gershman, *Violin*, Leonard Mogill, *Viola*, and Adine Barozzi, *Violoncello*, the ensemble being under the artistic direction of Dr. Louis Bailly. Wilbur Evans, *Baritone*, accompanied by Elizabeth Westmoreland at the Piano, contributed the following group of songs: *Tho' Not Deserving*, by Caldara, Respighi's *Nebbie*, Tschaikowsky's *None But the Weary Heart* (with 'cello obbligato played by Orlando Cole), *Serenade*, by Brahms, Sidney Homer's *Requiem*, and McDowell's *Thy Beaming Eyes*. The programme was ended with the playing of Popper's *Requiem for Three Violoncelli*, performed by Howard Mitchell, Katherine Conant, and Frank Miller, accompanied at the Piano by Sara Newell.



On December 12 the Sixth Programme was presented again in three groups. Ladislaus Steinhardt, *Violin*, accompanied by Joseph Rubanoff, was heard in the First Movement of Lalo's *Symphonie Espagnole* and an arrangement of Walther's *Preislied* from Wagner's *Die Meistersinger*. The following songs were sung by Natalie Bodanskaya, *Soprano*, with Vladimir Sokoloff as Accompanist: Torelli's *Well Thou Knowest*, Joseph Marx's *Yesterday He Brought Me Roses*, Delibes's *The Maids of Cadiz*, and Cyril Scott's *The Unforeseen*. The concert was concluded by Gounod's *Little Symphony for Woodwind Ensemble*, played by the Curtis Woodwind Ensemble, under the artistic direction of Mr. Marcel Tabuteau.



The Seventh Programme, on December 19, included two major works in the field of chamber music, both presented under the direction of Dr. Louis Bailly. Hermann Zilcher's *The Song of Solomon*, Variations for Contralto and Baritone, Piano, and String Quartet, had as vocal soloists Ruth Gordon and Conrad Thibault, assisted by Jennie Robinor at the Piano and a String Quartet composed of Jacob Brodsky, Paul Gershman, Samuel Goldblum, and Adine Barozzi. The second work to be performed was Camille Saint-Saëns's *Septet in E flat major*, Opus 65; those who played it included Cecille Geschich-

OVERTONES

ter, *Piano*, Samuel Krauss, *Trumpet*, Iso Briselli and George Pepper, *Violins*, Leonard Mogill, *Viola*, Katherine Conant, *Violoncello*, and Jack Posell, *Double Bass*.



With the resumption of Institute concerts after the Christmas recess, the Eighth Programme was broadcast on January 9. Agnes Davis, *Soprano*, with Joseph Rubanoff as Accompanist, presented the following group of songs: *Elsa's Dream* from Wagner's *Lohengrin*, Cimara's *Non più*, Hüe's *J'ai pleuré en rêve*, Strickland's *My Lover is a Fisherman*, Quilter's *Go Lovely Rose*, and *The Bird of the Wilderness*, by Horsman. The second portion of the concert consisted of Mendelssohn's *Octet in E flat major*, Opus 20, for Strings, played by Paul Gershman, Gama Gilbert, James Bloom, and Benjamin Sharlip. *Violins*, Max Aronoff and Leon Frengut, *Violas*, and Orlando Cole and Frank Miller, *Violoncelli*.

OTHER EVENTS

FREQUENT students' engagements outside of the Institute continue to take place. On December 21 the Connell Vocal Quartet sang at the Huntingdon Valley Country Club, in the afternoon, while in the evening, Victoria Murdock, *Harpist*, played in the Central Methodist Episcopal church of Frankfort and Isabel Ibach, *Harpist*, appeared in a trio at the Fifth Street Methodist Church of Harrisburg. . . . On December 23 the Connell Vocal Quartet, assisted by Sylvan Levin, *Pianist*, presented a half-hour's programme over WCAU from 6:30 to 7:00 as the first in a series of weekly broadcasts sponsored by the Philadelphia Memorial Park. . . . On the evening of December 28 Jorge Bolet, *Pianist*, played at the home of Mrs. Oscar Mertz in Germantown. On the same day Marie Buddy, *Soprano*, sang over WHAT during the *Public Ledger* Hour. . . . Daniel Healy, *Tenor*, achieved conspicuous success as one of the leading soloists in The Philadelphia Choral Society's presentation of Händel's *Messiah* in the Academy of Music on December 29. . . . Agnes Davis, *Soprano*, Benjamin De Loache, *Baritone*, Paul Gershman, *Violinist*, and Joseph Rubanoff, *Accompanist*, shared the Philadelphia Memorial Park broadcast over WCAU on the evening of December 30.

An interesting performance was that of Samuel Barber's *Serenade* for String Quartet by the Swastika Quartet on the evening of January 4, at the home of Mr. and Mrs. Henry S. Drinker, Jr., in Merion. Rose Bampton, *Contralto*, was soloist at this time in Brahms's *Alto Rhapsody*. . . . Carl Weinrich, organist of the Church of the Holy Communion of New York City is continuing the recital schedule planned for this season by the late Lynnwood Farnam. On the Sunday afternoons and Monday evenings of January Mr. Weinrich is, giving four programmes of modern organ music. On January 4 and 5, he played works by E. d'Arba, Charles Tournemire, Marcel Dupré, Leo Sowerby, and T. Tertius Noble; while on January 11 and 12, he continued with music by Oliver Horsley Gotch, Jean Roger-Ducasse, Dupré, Sowerby, and Tournemire. The third recital will be on January 18 and 19. In the fourth programme, on January 25 and 26, the American composer represented will be Ernest Zechiel, of the Institute's Department of Composition. . . . On January 6 the Swastika Quartet, Natalie Bodanskaya, *Soprano*, and Elizabeth Westmoreland, *Accompanist*, were heard in the Philadelphia Memorial Park radio broadcast over WCAU. . . . Celia Gomberg, *Violinist*, and Eugene Helmer, *Accompanist*, played for the Baldwin School of Philadelphia on the morning of January 8. . . . Daniel Healy, *Tenor*, Katherine Conant, *Violoncellist*, and Florence Frantz, *Pianist* and *Accompanist*, participated in the Philadelphia Memorial Park's broadcast over WCAU on January 13. . . . Paceli Diamond, *Mezzo Soprano*, Robert Gomberg, *Violinist*, and Joseph Rubanoff, *Accompanist*, provided the musical programme at the annual meeting of the Bnai Brith Jewish Lodge at the Manufacturer's Club on the evening of January 14.



Fiorenzo Tasso, *Tenor*, has been singing every evening during the Freihofer Hour, over WCAU. . . . Eugene Ramey, *Tenor*, has been engaged as regular soloist at the Park Avenue Methodist Episcopal Church of Philadelphia. . . . Ruth Perssion Lieberman, *Violinist*, formerly a student at the Institute, has won high praise for her recent successful appearances in Milwaukee, Wisconsin, in recitals of violin solo and chamber music on November 23 and December 7.

Faculty Activities

CASIMIR HALL



FOURTH in this season's series of Faculty Recitals in Casimir Hall was that presented on Tuesday evening, December 16, by Madame Léa Luboshutz, *Violinist*, assisted by an Orchestra composed of students of The Curtis Institute of Music conducted by Mr. Émil Mlynarski and Louis Vyner, a student of Mr. Mlynarski in Conducting. Madame Luboshutz first played Ludwig Spohr's *Concerto, No. 8, in A minor* (Gesangscene), with the orchestral accompaniment under the direction of Louis Vyner. Then followed Jules Conus's *Concerto in E minor* and Tschaikowsky's *Concerto in D major*, Opus 35, both of which were accompanied by the orchestra conducted by Mr. Mlynarski.



The recital by Abram Chasins, *Pianist Composer*, on Thursday evening, January 8, was Fifth in the series. Mr. Chasins's programme was novel in its arrangement and in some of its offerings. Bach's *Chromatic Fantasy and Fugue* in D minor and Mendelssohn's *Variations Sérieuses* were the opening numbers. Then followed a new composition by Mr. Chasins, *Fairy Tale*, played from manuscript, for the first time in public, and six of his *Preludes*, introduced two seasons ago. *Ständchen* by Strauss-Godowsky and *Liebesleid* by Kreisler-Rachmaninov were interesting transcriptions. The remainder of the concert was devoted to works of Chopin—six *Preludes*, Opus 28, the *Nocturne in D flat major*, Opus 27, No. 2, and the *Scherzo in C sharp minor*, Opus 39.



On Monday evening, January 12, Mr. Horatio Connell, *Baritone*, appeared in the Sixth Recital. Collaborating with Mr. Connell were Helen Jepson, *Soprano*, Daniel Healy, Albert Mahler, Eugene Ramey, *Tenors*, and Alfred De Long, Clarence Reinert, and Walter Vassar, *Basses*. Mr. Ellis Clark Hammann was at the Piano. In Mr. Connell's first group were Mozart's *A Warning*, Haydn's "She Never Told Her Love," Handel's Recitative and Aria: "I Rage" and "O Ruddier than the Cherry" from *Acis and Gelatea*, Arthur Coquard's *Hai Luli*,

Reynoldo Hahn's *L'Heure Exquise*, and *Erkönig* by Karl Loewe. The second portion of the programme was devoted to Beethoven's *Sechs Lieder von Gellert: Bitten, Die Liebe des Nächsten, Vom Tode, Die Ehre Gottes aus der natur Gottes, Macht und Vorsehung*, and *Busslied*. This was followed by the recitative and Aria: "*She Alone Charmeth My Sadness*" from Gounod's *Irène*, and the concluding work was Johann Sebastian Bach's *Peasant Cantata (We Have a Fine New Master Here)*, for Soprano, Bass, and Chorus.



The next Faculty Recital will be that presented on Monday evening, January 19, by Mr. Felix Salmond, *Violincellist*.

OUTSIDE OF THE INSTITUTE

MR. JOSEF HOFMANN, *Pianist*, appeared in Cleveland on January 2 and 3 as soloist with the Cleveland Symphony Orchestra, conducted by Nicolai Sokoloff. The first of his two New York recitals in Carnegie Hall occurred on Sunday afternoon, January 11. Mr. Hofmann will give a recital in Constitution Hall, in Washington, D. C., on January 17 and will be soloist with the Chicago Symphony Orchestra, under Frederick Stock, on January 23, 24, and 27. This will be followed by a recital in Minneapolis, Minnesota, on January 28.

Miss Lucile Lawrence and Mr. Carlos Salzedo, *Harpists*, contributed to the first concert given this season by the League of Composers, on December 10, at Town Hall, New York. The concert, which included works by Roger Sessions, Darius Milhaud, Paul Hindemith, Lazare Saminsky, Heinrich Kaminsky, Marion Bauer, Arnold Bax, and Felix Petyrek, ended with Mr. Salzedo's *Concerto for Harp and Seven Wind Instruments*. The solo part was played by Miss Lawrence and the work was conducted by the composer.

Mr. Abram Chasins, *Pianist-Composer*, appeared on Friday, January 2, in Havana, Cuba, where he participated in a concert given by the Sociedad Pro Arte Musicales in memory of its founder, Mme. Aria V. de Albarran. In addition to playing a number of compositions for piano solo, Mr. Chasins was assisted by a Symphony Orchestra in a performance of his *Concerto for Piano and Orchestra*.



Photograph by W. H. Hood

ENTRANCE DOORS TO CASIMIR HALL

Glimpses of the Institute

IX. ENTRANCE DOORS TO CASIMIR HALL



URING the past month a volume has found its way into The Library which will prove of interest and great help to those members of the Institute community who may desire a greater familiarity with the numerous works of art to be found in The Curtis Institute of Music. The book is entitled *Catalog of Works of Art at The Curtis Institute of Music* and its contents, consisting of thirty-seven closely typewritten pages, present exhaustively and interestingly a wealth of information about the paintings, etchings, lithographs, and watercolors, the sculpture, the wrought iron, the oriental rugs, the tapestries and embroideries, and the furniture . . . which all exercise a pervasive and subtle influence on those who move about among them. The credit for assembling this material, with its ample descriptive notes,—a task more difficult than one might at first imagine—goes to Miss Elsie Hutt, secretary to Mrs. Bok.

Most of the works of art have been gathered from other cities and countries, and many of them are by no means contemporary in origin; it is pleasant to reflect that one of these classes of works of art was produced in our own city and since the founding of the Institute—the wrought iron work. Most of it was executed by Samuel Yellin, of Philadelphia. By far the most important piece is the set of entrance doors to Casimir Hall. “This,” says the *Catalog*, “while Italian Renaissance in feeling, is, it need scarcely be said, entirely original in composition.” Mr. Yellin’s work may be found in many important buildings, churches, and residences, in this country, such as the Mountain Lake Singing Tower, at Mountain Lake, Florida; the National Cathedral, Washington, D. C.; the Federal Reserve Bank, the Equitable Trust Company, the Central Savings Bank, the J. P. Morgan Library, and the Cathedral of St. John the Divine, all in New York City; Goodhart Hall, Bryn Mawr College, Bryn Mawr, Pennsylvania; Princeton University Chapel, Princeton, New Jersey; and it includes memorial work at Yale University, New Haven, Connecticut and at New York University, New York City.

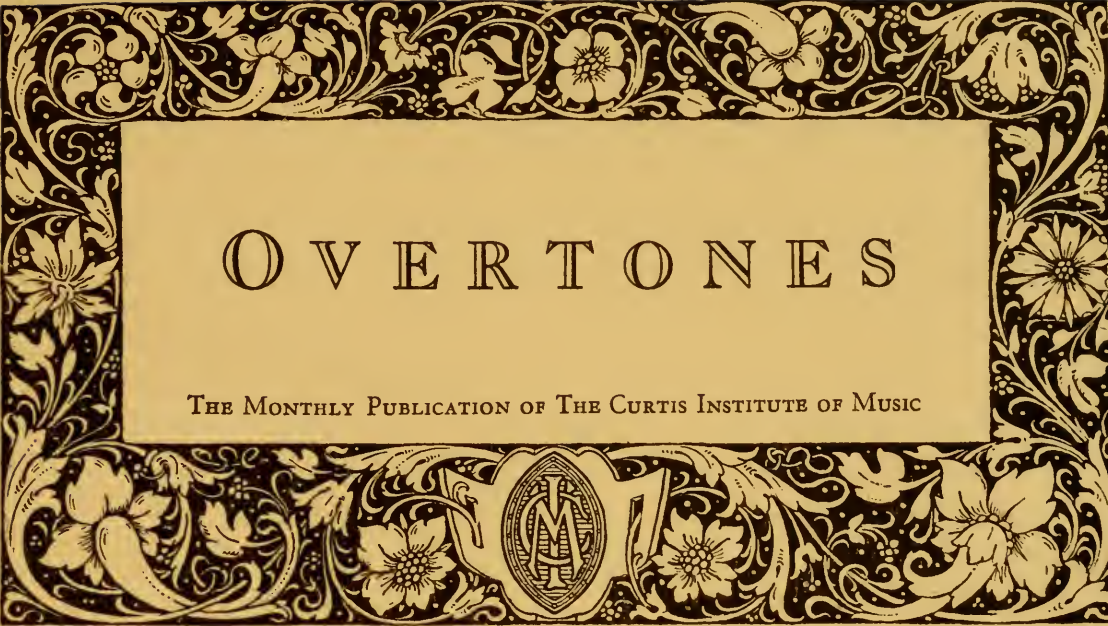
Music Calendar

January 15-31

- 15—*Lobengrin*, Philadelphia Grand Opera Company, evening.
- 16—Philadelphia Orchestra, Gabrilowitsch conducting, afternoon.
- 16—*Radio Broadcast*, *Casimir Hall*, afternoon.
- 17—Philadelphia Orchestra, Gabrilowitsch, evening.
- 18—London String Quartet, Ball Room of the Bellevue-Stratford, afternoon.
- 18—Philadelphia Philharmonic Orchestra, Fabien Sevitzyky conducting, evening.
- 19—*Felix Salmon*, *Violoncellist*, *Casimir Hall*, evening.
- 20—New York Metropolitan Opera Company, evening.
- 20—*Students of Mr. Efrem Zimbalist*, *Casimir Hall*, evening.
- 21—Paul Robeson, *Tenor*, Metropolitan Opera House, evening.
- 23—Philadelphia Orchestra, Gabrilowitsch conducting, afternoon.
- 23—*Radio Broadcast*, *Casimir Hall*, afternoon.
- 24—Philadelphia Orchestra, Gabrilowitsch, evening.
- 26—New York Philharmonic-Symphony Orchestra, Bernardino Molinari conducting, evening.
- 27—New York Metropolitan Opera Company, evening.
- 28—*Curtis Symphony Orchestra with Joseph Levine, Pianist, and Fiorenzo Tasso, Tenor, (artist students of The Curtis Institute of Music) as soloists, Emil Mlynarski conducting, Philadelphia Forum, evening.*
- 29—Mendelssohn Club with Giuseppe Martinelli, *Tenor*, evening.
- 30—Philadelphia Orchestra with Sigrid Onegin, *Contralto*, Gabrilowitsch conducting, afternoon.
- 30—*Radio Broadcast*, *Casimir Hall*, afternoon.
- 31—Philadelphia Orchestra, Onegin, Gabrilowitsch, evening.

February 1-15

- 1—*Swastika Quartet, with Joseph Levine, Pianist, Isadore Goldblum, Oboe, James Collis, Clarinet, William Santucci, Bassoon, and Henry Whitehead, Horn, (artist students of The Curtis Institute of Music) as assisting artists, Pennsylvania Museum at Fairmount, evening.*
- 2—Philadelphia Orchestra, with Harold Bauer and Olga Samaroff, *Pianists, soloists, and Gabrilowitsch conducting, evening.*
- 3—New York Metropolitan Opera Company, evening.
- 5—*Rigoletto*, The Philadelphia Grand Opera Company, evening.
- 6—Philadelphia Orchestra, with Bauer and Samaroff, Gabrilowitsch, afternoon.
- 6—*Radio Broadcast*, *Casimir Hall*, afternoon.
- 7—Philadelphia Orchestra, with Bauer and Samaroff, Gabrilowitsch, evening.
- 8—Richard Crooks, *Tenor*, Penn Athletic Club Ball Room, evening.
- 10—New York Metropolitan Opera Company, evening.
- 11—Philadelphia Orchestra, Children's Concert, Ernest Schelling conducting, afternoon.
- 11—*Students of Madame Vera Fonaroff*, *Casimir Hall*, evening.
- 12—Philadelphia Orchestra, Children's Concert, Ernest Schelling conducting, afternoon.
- 13—Philadelphia Orchestra, Gabrilowitsch conducting, afternoon.
- 13—*Radio Broadcast*, *Casimir Hall*, afternoon.
- 14—Philadelphia Orchestra, Gabrilowitsch, evening.
- 15—London String Quartet, Ball Room of the Bellevue-Stratford, afternoon.

A wide, ornate border in a dark brown or black color with intricate gold or light-colored floral and foliate patterns. It features large flowers, scrolling vines, and clusters of leaves, framing the central text area.

OVERTONES

THE MONTHLY PUBLICATION OF THE CURTIS INSTITUTE OF MUSIC

February
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OVERTONES

ELBERT LENROW, *Editor*

C O N T E N T S

Articles

Art and Its Aesthetic Significance: Inspiration in the Conception of the Work of Art	<i>Rosario Scalero</i>	121
A Note on Beethoven's Sonatas for Piano and Violin	<i>Boris Goldowsky</i>	134
Student Activities:		
Casimir Hall Concerts		138
Opera		138
The Curtis Symphony Orchestra		139
Chamber Music		140
Concert Course Recitals		141
Radio Broadcasts		141
Other Events		142
Faculty Activities		144
The Library		146
Music Calendar		148

Illustration

Rosario Scalero, *Head of the Department of Composition* 120

OVERTONES



Camera Portrait by Albert Petersen

ROSARIO SCALERO, *Head of the Department of Composition*



Art and Its Aesthetic Significance:

INSPIRATION IN THE CONCEPTION OF THE WORK OF ART

By ROSARIO SCALERO

I.

IN CONSIDERING any poetry in order to determine what makes us feel it as such, we discern, at first, two elements which are constant and necessary: a complex of images and a sentiment which animates them. Let us recall, for example, the immortal verses of Virgil where the meeting of Aeneas and Andromache is described. There we find images of persons, things, attitudes, gestures, and sayings which do not stand as history or criticism of history, and which are neither given or learned as such. But through them all there flows sentiment, a sentiment which does not belong to the poet any more than it does to us, a human sentiment of pungent memories, of shuddering horror, of melancholy, of longing, of tenderness, even of something which is childish and at the same time pious, of something inexpressible in logical terms, which only poetry can fully tell. In other words, the sentiment of the poet has been converted to that complex of images and has become "contemplated sentiment", a sentiment clarified and sublimated.

Therefore poetry can be called neither sentiment nor image, nor the sum of the two, but "contemplation of sentiment", or "lyrical intuition", or "pure intuition"—which is the same—, inasmuch as it is clear of any historical or critical reference to the reality or the non-reality of the images of which it is woven, and captures the pure throb of life in its ideality.

Certainly we may find in this poetry other things besides these two elements and the synthesis of the one into the other. But either they are mingled as extraneous elements—considerations, exhorta-

tions, allegories—or they are those same “sentiment” images detached from their connections, considered from the material side and reconstructed as they were before the poetical creation. In the first case, they are unpoetic elements which are only introduced and aggregated; in the second case, they are deprived of poetry, that is to say, they are made unpoetical by the reader who is unresponsive, or who for the time being has been rendered so because he has lost sight of the poetry either through his inability to maintain himself in its ideal atmosphere, or because of his concentration upon certain practical and legitimate aims, such as that of historical research, which reduce the poetry to the state of a mere document or instrument.

What has been said of poetry holds true for all the other arts—for painting, for architecture, for music; since, when one is debating this or that spiritual work in its relation to art, one is compelled to stand by the dilemma: either it is a lyrical intuition or it is some other thing equally worthy, but not art. If painting were an imitation or a reproduction of given objects, as it sometimes has been postulated, then it would not be art but simply a mechanical and a practical thing. If painters were mere assemblers of lines, lights, and colors, with a cleverness for expedients and effects, then they would be technical inventors and not artists. If music would consist of mere similar combinations of sounds, or of contrapuntal devices devoid of a determined expressive aim, or of mere arithmetical association of sounds, or if it were—still worse!—the result of a premeditated theory rejecting the principle that art is above all an activity derived from an acquired practice, then the paradox of Leibnitz of composing scores without musical disposition might be realized and it could be feared, in consequence, that the very essence of music would be banished.

That extraneous elements may be blended in this art as in poetry, as *parte objecti* or as *parte subjecti*, as something existing in fact, or derived from the faulty aesthetic judgment of the spectators or listeners, is well known. In fact, the true critic of those arts recommends excluding or not considering those elements of painting, sculpture, and music which are called “literary” or “academic”, in the same way that the critic of poetry recommends that we search for “poetry” and not let ourselves be led astray by mere literature. The

connoisseur of art goes straight to the heart of poetry and feels its throb in his own; and where that throb is still, he denies that poetry is there, and sees what and how many are the other things, accumulated in the work of art, which usurp its place, even though they may be valuable from the viewpoint of virtuosity or learning, nobility of intention, flexibility of talent, or pleasantness of effects. The one who is not a connoisseur of art loses himself with such things, and the error consists not so much in his admiration of them as in his admiring them as true painting, sculpture, or music.

With that conception of "lyrical intuition" given above, art is distinct from all other forms of spiritual production. Therefore, in rendering those distinctions formal, the following negations are obtained:

(1) Art is not philosophy, since philosophy is the logical thought of the universal categories and art is the thoughtless intuition of the being; the former goes beyond the image and the latter lives in it as its own kingdom.

(2) Art is not history, since history makes a distinction of fact between reality or non-reality of fact and reality of imagination; while art is of pure images.

(3) Art is not natural science, since natural science is reality classified and rendered abstract.

(4) Art is not the science of mathematics, since mathematics works with abstractions and does not contemplate them.

(5) Art is not a mere plaything of imagination, since the play of imagination proceeds from images to images, excited solely by a need of variety, rest, and diversion; while in art, the imagination is so restrained in the conversion of sentiment to clear intuition that often the need is felt to call it "fancy" instead of "imagination".

(6) Art is not sentiment in its immediateness. Virgil, in describing the suffering of Andromache and Aeneas, does not suffer or become delirious himself, but he tells of that suffering in harmonious verses, having made of all those emotions the object of his verses; the sentiments, in their immediateness, are expressed, because if they were not expressed, they would not at the same time be perceptible and corporeal facts—or "psycho-physical phenomena", as the positivists call

them; they would not be concrete, in that they would not exist. And Andromache expressed herself in the way that Virgil has described.

But this expression, although accompanied by consciousness, becomes a simple metaphor when compared with spiritual or aesthetic expression which alone really expresses; that is, it gives a theoretical form to sentiment and converts it into word, song, or figure. In this distinction between "contemplated sentiment", or poetry, and "acted" or "suffered" sentiment, lies the virtue attributed to art: that of being the *liberatrice degli affetti*, the liberator of the passions, and the comforter, and also the aesthetic condemner of those works or parts of works in which the immediate sentiment is uncontrolled. From this difference, too, is derived that other characteristic which is synonymous with poetic expression, namely, its "infinity" opposed to its "finiteness" of sentiment and immediate passion: something which is also called the "universal" or "cosmic" character of poetry and music. In effect, the sentiment that is not experienced in its torment, but is contemplated, is seen to diffuse itself in broad circles, with infinite resonances, throughout the whole dominion of the soul which is the dominion of the world; joy and anxiety, pleasure and pain, strength and abandonment, gravity and levity, are all bound in it, one to the other, and, with closely graduated shadings, the one passes over into the other. In this way each sentiment, even when preserving its individual physiognomy and its origin and dominating motive, is not restricted nor exhausted within itself.

One of the problems first faced as soon as the work of art is defined as a "lyrical image" is the one which concerns the *rappor*t between intuition and expression, and the transition from the former to the latter. This problem has its correspondent in matters of philosophy. For example, there are those of spirit and matter, and—in philosophy of the practical—intention and will, and will and action. On that basis, the problem is not solvable for the simple reason that when the spirit is divided from the body, the will from the action, intuition from expression, there is no possible way to proceed from one to the other of the two terms. And as to the possibility of reuniting them, we are forced to give the reunion a third term, which has been pre-

sented variously as "God" or the "Unknowable". Dualism leads, as a matter of necessity, either to transcendentalism or to agnosticism. Soul is soul to the extent that it is body. The will is will to the extent that it causes action. Intuition is intuition inasmuch as it is at the same moment expression. An image not expressed, which is not word, song, drawing, sculpture, architecture, that is, word at least murmured within oneself, song at least resounding in one's heart, drawing and color at least seen in fancy and capable of coloring, by itself, all the soul, is a *non-existant* image. Its existence can be asserted, but it cannot be affirmed, for the reason that affirmation has for its sole evidence the embodiment and expression of an image. This philosophical proposition is, after all, common sense. It scoffs at those who pretend to have fancied a marvelous picture or a great symphony and have only missed putting it down on paper. As, with great nicety, it has been said, *Rem tene, verba sequuntur*: if the *verba* are not, there is not even the *res*.

The objections to the identity of intuition and expression are the result usually of either psychological illusions or badly analyzed cases. In the first instance, one is believed to possess, at every instant, concrete and lively images in profusion, when actually there are only signs and names of them. In the latter instance, the artist is believed to express fragmentarily a world of images lying perfect in his soul, while he actually possessed nothing but those fragments and, together with them, not that hypothetical world, but, at the most, the aspiration to it or the hidden labor of it. These objections to the identity of intuition and expression are upheld for still another reason: the interchange of expression and communication, the latter being distinct from the image and its expression. The concern of communication is the fixation of intuition and expression on an object, which, metaphorically speaking, is material or physical, although this is not an instance of a material or physical process but of a spiritual one. It is clear that a poem is already a whole when the poet has expressed it in words, singing it within himself. By passing on to sing it full-throatedly, that others may hear it, or by putting it in writing or printing, one enters into a new phase that is certainly of great social and cultural importance, of which the character is no longer aesthetic

but practical. The same thing can be said in the case of the painter or composer: the one paints on tablets or canvas, the other realizes his musical conception in his score. But the painter could not paint and the musician could not compose, if in each phase of their work, from the initial sketch to the finishing stroke, or from the first motive to the accomplished score, the intuited image, the line and color, painted in the fancy, did not precede the stroke of the brush, or the motive, the melodies, and the harmonies resounding within the musician's soul did not anticipate the action of the musical writing: this is so true that when that stroke of brush anticipated the image, or that written melody did not correspond to the intuited one, it would be erased and replaced by a correction exerted by the artist upon his work.

The point of distinction between expression and communication is indeed very delicate and too subtle to be surprised in actual fact, because here the two processes alternate very rapidly, generally, and appear almost blended; but the distinction is clear in thought, and it must be strongly maintained. To waver slightly in attentive consideration of its importance is to cause confusion between art and technique, the latter being something not intrinsic in art but restricted to the concept of communication. In general, technique is a knowledge or complex of knowledges disposed for the practical action, and in art, the practical action which moulds materials for the fixation or communication. For the performer, it is the knowledge that derives, from minimum effort, the utmost of effective action. This term technique has been used here on the basis that concepts are orthodox and words are used in their strictest meaning. It would certainly be a waste of time to dispute the word technique when it is employed as a synonym signifying the very artistic work itself; that is, in the sense of "interior technique". In this sense, the *means of expression* constitutes *expression* itself, a principle which also must be clearly and strongly maintained.

The confusion of art with technique, the substitution of the latter for the former, is an expedient very much cherished by impotent artists. They seek from practical things and practical excogitations of "inventions", that help and strength which they do not find within themselves.

The act of communication guided by technique produces, then, those material objects called, metaphorically, "artistic" works or "works of art"—paintings, sculpture, buildings, and, by more complicated processes, musical writings, reproduction and transmission of sounds, voices, and instruments. But neither these voices and sounds nor those evidences of painting, sculpture, and architecture are works of art themselves, because works of art truly do not exist anywhere else than in the souls which are creating and recreating them. In order to avoid any semblance of paradox in this self-evident truth of the non-existence of objects and beautiful things, it will help to recall the analogous case of the science of economics. This science teaches the non-existence of things naturally and physically useful, and the existence of only the needs and labor from which physical things take metaphorically that adjective. Anyone who would attempt to deduce the economic value of things from their physical qualities alone would commit a very decided *ignoratio elenchi*.

Nevertheless, with the doctrine of an aesthetic character peculiar to each art, this error has been made. The classification of the arts is merely technical or physical, that is, insofar as the artistic objects consist in sound, or color, are chiselled or constructed objects, or those which do not seem to find a correspondence in nature. To ask what may be the artistic character of each of these arts, what each can or cannot do, what class of images are expressed in sound, and what in tones, and again what in colors or in drawing, is like asking, in economics, which things are to receive a price for their physical qualities and which not, and what price must be established for one in respect to the others, when it is clear that the physical qualities of objects do not come into the question, that everything may be desired and required, and one thing receive a greater price than another or all others, according to circumstances and needs. Even a Lessing arrived at such strange conclusions as that "actions" belong to poetry and "bodies" to sculpture. And Wagner began to fancy a complex art, capable of uniting—by aggregation—the potency of all "single" arts.

Now, a "single art" cannot remain independent of other arts. Any one with the least artistic sensibility will find in a little verse of a poet musical and pictorial and sculptorial strength, and archi-

tectural structure. The same is true of a painting, which is never a matter of sight but always of soul, and which, in the soul, remains not only as color but also as sound and word, and even silence, which, in its own way, is sound and word. Yet if one attempts to seize separately the musical or the pictorial, and so on, these escape and are transformed, fusing themselves into unity. Then we experience the fact that art is one and does not divide itself into arts; it is one and indivisible, not following the technical concepts of art, but the infinite variety of artistic personalities and their states of soul.

II.

WHAT HAS BEEN expounded thus far has had the precise purpose of describing in its essentials the capital achievements of recent Italian thought as embodied in the aesthetic of Benedetto Croce, the great philosopher and teacher of humanity. This conquest has not, as has been pointed out by the Master himself, the value of a definitive solution of aesthetic problems. In fact, Croce in his breviary of aesthetics says: "The further life of the spirit, in renewing and multiplying the problem, renders not untrue, but inadequate, the preceding solutions, some of which are presupposed and some still requiring integration." But one point in Croce's theories remains unshakeable: Croce succeeded unassailably in affirming and demonstrating, in the field of philosophy, the distinction of the means and end of art from the other activities of the spirit. Therefore its absolute autonomy and its everlasting character. Consequently, the ground on which the activity of art is displayed was cleared of many errors and prejudices, and the artist found open a field in which, in spite of illustrious examples, from Plato (notwithstanding all his renunciation of poetry!), Leonardo, Schiller, Flaubert, to others more recent, he has only timidly set his foot. Certainly, when reality is idealistically considered as thought in action and art as the first step of this creative process, the investigation into how and when are expressed the phantoms of poetry, or musical inspirations (which rise, who knows, from what remote depths of our soul?), is no longer philosophical nor aesthetic, but empirical and abstract. To attempt to throw light upon this obscure problem, and to open up this closed

circle, which is perhaps the most distressing problem that agitates the core of art, at the very source of its life, in order to arrive at the impassioned search for the "moment of inspiration", is in our time the most absorbing and subtle preoccupation, not simply of the philosopher, but of the modern artist, who is the one who really fully lives within himself the experiences of art. And it is in fact permissible to the artist to search for the conception, the intimate mould of the work of art, because it is only from the experience of art, not understood in a mere empirical sense, that light may come to the philosophy of art itself. Therefore let us consider some important points, as they have, with great clarity, been formulated by one of the closest disciples of Croce—Giuseppe Antonio Borgese, who has succeeded in asserting himself with equal strength as an authoritative critic and eminent writer and educator. These points, to which we will add our own deductions, concern that crucial moment in which inspiration gives rise to the conception of the work of art.

Inspiration, transport, enthusiasm, lyricism: these are various names given by us to that phenomenon which is at the very source of a work of art. It is the *deus in nobis*, the celestial muse of the Christian poets, the genius, the fancy, of the moderns. By a power which he judges superior to himself, by a synthesis formed in him which he cannot decompose and analyze, the artist feels himself exalted. It is a state of soul embodied in a feeling of fullness and impetus, pure and eager, contemplating and yet impassioned. All the spiritual forces are in play and yet their incandescence leaves no shadow. As the young Goethe rightly said, "When an artist possesses only a single emotion, his heart is filled with it."

But what emotion is it, if it is evident, as Croce has demonstrated, that not all emotions belong to the aesthetic realm? More precisely, what happens to the artist in those short moments in which he conquers the consciousness of being artist? And what is the stimulus? An external or internal cause, a scene from nature or humanity, a consciousness of his own sentiments, a hope, a remembrance, a suggestion from another work of art, may determine the sudden and apparent rising of the impetus. At other times it is impossible to identify the apparent and immediate cause; the inspiration seems to

rise suddenly without motive or pretext. However, in all cases, inspiration is given by a "vision", and the excitement accompanying it is nothing more than the enthusiastic approval with which he welcomes it.

Since the term "vision" might give rise to the erroneous impression that only in art exist visual forms, we shall use the term "figuration". This term may also include any other manner in which inspiration is revealed. In the first place, inspiration is an emotional figuration, be it in sounds or forms, or forms and sounds together. Is this figuration, or thought, identified with what we have experienced in morbid hallucinations, or dreams, or the childish, primitive imagination? No, on the contrary, it is opposed to this, for a decided reason. The inferior or subordinate visions which we have mentioned may be accompanied by sentiments of fright or pain and followed by impulsive action; the superior or artistic vision is accompanied by sentiments of approval and is immediately in harmony with the desire of the one who experiences it.

To justify the vision, to submit it to control and to furnish with fact a testimony of authority, are the tasks of artistic work. By means of it, the subject becomes as an object and creates. That is, it creates a reality *sui generis*, which is not exactly practical since it does not directly modify life, nor is it altogether rational since it does not formulate it. Because of this, the artist is, for the practical man, unfit, for the scholar, ignorant, for the pious, suspicious. But he is judged with apprehension by all. He is thought to possess mysterious virtues, concealed wisdom, and even to deserve the name of prophet or hero.

Can the emotion of artistic inspiration be compared to the one which marks the presentiment, the first intuition of a rational or scientific discovery? No, for reasons analogous to the preceding ones, because the object of the rational discovery and the possibilities, for instance, of the mechanical invention, would, it is supposed, remain identical in the world of the positive and possible, even if the individual in question would not have succeeded in experiencing the intuition of them, and even if no one else would ever have succeeded. On the contrary, the artistic inspiration is never disjoint or separate from the

idea of the indispensability of the inspired individual and precisely of that certain individuality. If, with Michel Angelo, it can be said that the statue is to be found inside the block of marble, and the task of the sculptor consists simply in liberating it from the superfluous stone and unveiling it, it is indeed understood that this very statue could not be liberated and unveiled except by that certain Michel Angelo, and, without him, it would remain inside of the stone forever. Finally, can the emotion of the inspired artist be considered in the same class with the emotion of moral inspiration, or, more generally, the fervor of the great passions: anger, hatred, ambition, love? No, because that artistic emotion is immune from eagerness, does not wish to destroy or to possess, does not produce good or bad impulses essentially practical of action, so that, limiting the field, we find close to the artistic inspiration only those mystical states of soul known as "adoration" and "ecstasy". The one and the other are immediately differentiated by their respective aims. While the contemplation of the mystic, induced in adoration and ecstasy, suffices in itself, and is in itself a fully concluded spiritual event, artistic contemplation is felt restlessly as the theme of a further spiritual development which will then become the work of the artist. Hence, on the threshold of this search, artistic inspiration presents itself as an interior emotional figuration, doubly affected: by the vehement welcome that the artist gives to the vision which has been disclosed within him, and by the disconcertment in which he finds himself at the irresistible necessity of manifesting, or, as it is said exactly, expressing, it outwardly.

Realization, execution, expression (in the empiric sense), and, even if we want, technique or artistic work, or, in strict sense, art, that is subordinated and to a certain extent opposed to genius and poetry, or more comprehensively, creation: with this term, there is generally indicated the decisive moment of the work of art. It is extremely complex and consists of operations not all homogeneous, but all striving after the same end. Factors of will are in play in a conspicuous measure; there are employed powers essentially intellectual and rational; elements of culture are utilized, even mechanical and professional expedients. But the first inspiration is constantly present.

Often from that first moment there spring out successively other inspired states which revise the initial vision or arouse other ones which are apt to integrate, extend, or even transform it, putting in the center of the work a subsequent vision in the place of the one from which started the initial impetus. This can explain the saying of Pascal: "*Le génie c'est la patience.*" Some artists, in fact, after the impulse of the inspiration has been initiated, work with such desire of perfection that the vision is always inferior to the accomplished work. Hence, the act of realization is rendered extremely difficult and painful, because of the constant modification, improvement, correction, exerted upon the work of art until the moment when the intuition of the work is at last fully realized and expressed. History is full of such cases, in which the work of art reached the same perfection, gave proof of the same spontaneity, as that of the one realized in a single breath, provided that, as Michel Angelo has said, in considering this fact, the pain has been taken away from the work of art. Among the most illustrious examples we may recall—with due differences in degree—Leonardo, Flaubert, Leopardi, Brahms.

But in what consists the authenticity of the vision which presents itself to the artist? By what character does the inspired figuration deserve being realized and need to exist without this necessity being deemed mere play or relief or luxury? The inspired figuration, even if reduced to the most compact nucleus, manifests itself as a complex of form or sound or sight, disposed along a rhythm that is following a pleasant series of bodies and spaces, of vibrations and pauses, and silences. At the basis of each inspiration there is a rhythm which arouses and gathers the timbres, the luminous waves, and those which are sonorous; and the artistic atom, almost by analogy to what is said of the natural atom, is to be considered above all disposition and movement, or movement following a given disposition.

But who and where is the model to which the artist can make adequate his vision? Where does he find the idea, following which—to use a current formula—art corrects or perfects or continues or separates or surpasses nature? The artist knows that he does not accept phantoms, as he does not accept dreams, but instead he chooses and selects, improves and explores, in order that the figurations

which he adopts and makes legitimate may be the ones of the emotion and rhythm revealed as corresponding, in some way, to a model which certainly is within him but which does not belong to him any more. So that it is not this work of art, or that, which is sublime, and it is not in this or that one that the superhuman intervenes, but all art, if it is art, is sublime, because all art fixes its gaze upon the marvellous and the superhuman.

And artistic figuration is the one which becomes transfiguration: the absolute, formulated by philosophy, revealed by religion, is, then, in art, actuated by symbols. It is not superior to everything else, as the aesthete wished, and it is not music of the people, as the dying Socrates calls it, in the Prologue of the *Phaedo*, comparing it with that very high music which, in his judgment, was only philosophy. L'Abbé Brémond said of art, that it aspires to reach prayer. But, in its own way, art already reaches prayer, transforming and transfiguring reality into a supreme reality worthy of being accepted and deserving of adoration, because through art man, alone among living beings, can leave testimony of himself by projecting his individuality into the future. We are well aware of the truth that ephemeral things pass away: pain and grief, joy and passion, prosperous and adverse fortune, the pride of the one and the cry of the other—all dragged by the same flood toward the infinity of the centuries. But we know also that a power was given to man, a spark of the same strength of which God *is*. He—the man—was then able to give a form to thought, a voice to soul, a sentiment to the inanimate. He knew how to recreate beauty and carry upon the same plane of celestial stability frail human events, fixing the fugitive instant in the splendor of eternal harmony.





A Note on Beethoven's Sonatas For Piano and Violin

By BORIS GOLDOWSKY



THE TEN SONATAS which Beethoven wrote for the piano and the violin will be heard in Casimir Hall during the next few weeks.* No attempt will be made here to analyze them for their musical contents. We all shall very soon hear them. The earlier works possess a simple but irresistible charm, while the last two sonatas are among the very finest ever written for the two instruments.

The first three of these works were composed in 1798. The dedication to Salieri testifies to the high respect and affection in which the teacher was held by the "pupil Beethoven". Their studies were confined to the art of vocal composition, Salieri being considered one of the greatest authorities in this field.

The Sonatas, Opus 23 and Opus 24, were originally published together as Opus 23. Count Moritz von Fries, to whom these works are dedicated, spent his fortune lavishly upon everything connected with music. An excellent business man, he helped Beethoven in his financial transactions; it was through the banking house of Fries and Company that the composer corresponded with his publishers in England. Beethoven also received an annuity from the Count. But the Master showed his gratitude in a royal way: the Seventh Symphony bears a dedication to Count Moritz von Fries! Unfortunately, the generous Count became bankrupt soon afterward.

The series of Opus 30 (Nos. 1, 2, and 3) was dedicated to the Emperor Alexander I, who had recently ascended the Russian throne. Not everyone could dedicate a composition to a person of such rank; special permission had first to be asked. This was obtained, no doubt through Rasoumowsky, who, with the ascent of Alexander, had been restored to the high position of Russian Ambassador in Vienna. A

*On the evenings of March 4, 10, and 17. (The Editor)

valuable present was usually sent to the composer in acknowledgment of the dedication. No such present seems to have been bestowed upon Beethoven at that time (1802). In 1815, however, this was remedied. All Vienna was under the spell of the Congress. Festivals followed one after another. Polonaises were very much in vogue. Beethoven therefore composed one (Opus 89) and dedicated it to the Empress Elizabeth, Alexander's wife. On this occasion, Beethoven was graciously received in an audience by the Empress, and given a monetary present for the Sonatas as well as for the Polonaise.

Regarding the dedication of the Sonata, Opus 47, many bitter words have been expressed, and unjust criticism bestowed on Rudolph Kreutzer, by many of Beethoven's biographers and by musical historians in general. Somehow, they felt, he came to the dedication of the immortal Sonata by false means and then even failed to realize the honor of this; he never played the Sonata, which, he said, was "outrageously unintelligible". Let us briefly recall the story of the work and its dedication, and perhaps we may see the matter in a different light.

The Sonata was written for the mulatto Towerbridge, who visited Vienna in 1803. Son of an African father and a Polish mother, protégé of the Prince of Wales, Towerbridge arrived in Vienna armed with excellent letters of introduction from Dresden, where he had played in public, and he was brilliantly received in Vienna's highest musical circles. A concert was arranged, and Beethoven gave his consent to playing a new composition with Towerbridge.

The Sonata, which originally was to have borne the title: *Sonata per il pianoforte ed un Violino obbligato, in uno stilo molto concertanto quasi como d'un concerto*—so different from Beethoven's previous Violin Sonatas, was well suited to Towerbridge's brilliant and extravagant style of playing. Then twenty-four years of age, he must have been an excellent artist. Beethoven, in a letter of introduction to the Baron von Wetzlar, recommends him highly as a first class virtuoso and quartette player. Now, in later years, Towerbridge insisted that the manuscript bore a dedication to him and that his relations with Beethoven were most friendly until they "quarrelled over a girl". Be this as it may, Beethoven was for some reason disappointed in Towerbridge, and the work was never dedicated to him. Almost a

year and a half after the concert with Towerbridge, Beethoven writes to the publisher, Nicholas Simrock, referring to the dedication to Kreutzer: "This Kreutzer is a dear, good fellow, who during his stay here gave me great pleasure. I prefer his unassuming manner and unaffectedness to all the *extérieur* or *intérieur* of the virtuosi . . . as the sonata is written for a thoroughly capable violinist, the dedication to him is all the more appropriate."

There is little doubt that Towerbridge has been aimed at here, along with the rest of the virtuosi. Beethoven had a strong dislike for them, anyway, and used to call them, sarcastically, "passage-players". The point I wish to stress is that the dedication to Kreutzer comes undoubtedly out of a warm personal feeling of sympathy for, and appreciation of, Kreutzer as an artist.

It is hardly surprising that Kreutzer himself failed to understand the Sonata. It is almost impossible for us to realize the extent to which Beethoven's compositions seemed modern a century and a quarter ago. No one nowadays would think of ridiculing the first of the "Rasoumowsky" quartettes, for example; it is considered one of the greatest string quartettes ever written. Nevertheless, it was laughed at from Moscow to Edinburgh at that time. Even the Schuppanzighs thought that it was a practical joke on the part of the composer. Especially the beginning of the second movement, where the 'cello has a four bar solo and plays one note fifteen times, was thought a rock of offense, and the quartette was unanimously called "crazy music". Now, the beginning of the Kreutzer Sonata must have seemed the height of extravagance to the professor of the Paris Conservatoire. Even at the present date there is, I believe, no sonata written for piano and violin which would contain such an unusual Introduction. One has an uneasy feeling whenever the violinist begins to struggle with this enormously difficult beginning. If Kreutzer ever got over the first four bars, then the answer of the piano was certainly more than he could endure. What a modulation, indeed!

Leo Tolstoy, in choosing the Kreutzer Sonata as a title for his famous novel, has hit upon one of the most provocative and passionate pieces of music ever written. A more correct title, however, would

have been: "The First Movement of the Kreutzer Sonata". The second movement is transcendental music, devoid of all earthly desire. Towerbridge writes: "Beethoven's expression in the *Andante* was so chaste that it was unanimously applauded, and the performance had to be repeated". The *Finale* is a bravura-piece and would be far too brilliant for the *Sonata*, Opus 30, No. 1, for which it was originally intended.

In 1812 the famous violinist Jacques Pierre Rode arrived in Vienna. Spohr says his playing at that time was cold and that he was "uncertain in overcoming difficulties". The *Sonata*, Opus 96, was composed for Rode and for Beethoven's royal benefactor and pupil, Archduke Rudolph, who was a fine pianist. Beethoven, too, seems to have been less satisfied with Rode's playing than he had expected. "We would prefer," Beethoven writes to the Archduke, "more brilliant passages in the *Finale*, but they are not in Rode's style and this embarrassed me a little." Rode and the Archduke played the *Sonata* for the first time in one of the musicales at the Palais Lobkowitz. Prince Lobkowitz was one of the greatest musical Maecenas' of all time. Much has been written about the way in which music was cultivated in his palace. It was there that the first performance of the *Eroica* Symphony took place, with Beethoven conducting the Prince's own orchestra. It had to be played three times in succession!

Little though the ten Sonatas appear to have been appreciated by writers on music, there is not a single one of them which is not worthy of the immortal Master.





Student Activities

CASIMIR HALL CONCERTS

THE FOURTH students' Concert for the current season was presented in Casimir Hall on the evening of Tuesday, January 20, by four students of Mr. Efrem Zimbalist. Jacob Brodsky played Veracini's *Sonata in E minor* and Glazounov's *Concerto in A minor*, Opus 82. Philip Frank followed with the *Air de Lensky* by Tschaikowsky-Auer and *Variations on the Last Rose of Summer* (for violin alone) by Heinrich Ernst. The *Concerto in E minor* by Jules Conus was performed by Paul Gershman. Franklin Siegfried brought the concert to a close with Wieniawski's *Scherzo-Tarantelle*, *Melodie* by Gluck-Kreisler, and *Caprice No. 24* by Paganini-Auer. At the Piano, in this programme, was Theodore Saidenberg, a graduate student of Mr. Harry Kaufman in Accompanying.



The next Students' Concerts will be presented on March 4 and 10, when the first two of a series of three programmes devoted to Beethoven's *Sonatas for Piano and Violin* will be given by students of Mr. Hofmann, Madame Luboshutz, and Madame Vengerova.

OPERA

IN THE Tenth Performance of The Philadelphia Grand Opera Company, that of Wagner's *Lohengrin*, on Thursday evening, January 15, artist-students of The Curtis Institute of Music again participated when Selma Amansky, Agnes Davis, Ruth Gordon, and Helen Jepson sang the parts of the four Pages.



When Verdi's *Rigoletto* was produced on Thursday evening, February 5, rôles of varied importance were again sung by artist-students of the Institute. With such guest artists as Alexandre Kourganoff, John Charles Thomas, Ivan Steschenko, and Josephine Lucchese sing-

OVERTONES

ing respectively the rôles of *The Duke of Mantua*, *Rigoletto*, *Sparafucile*, and *Gilda*, the Institute was represented as follows:

<i>Count Monterone</i>	Abrasha Robofsky, <i>Baritone</i>
<i>Borsa</i>	Albert Mahler, <i>Tenor</i>
<i>Marullo</i>	Conrad Thibault, <i>Baritone</i>
<i>Count Ceprano</i>	Alfred de Long, <i>Baritone</i>
<i>Countess Ceprano</i>	Henriette Horle, <i>Soprano</i>
<i>A Page</i>	Ruth Gordon, <i>Mezzo Soprano</i>
<i>Giovanna</i>	Paceli Diamond, <i>Mezzo Soprano</i>

An interesting feature of the presentation of *Rigoletto* was the orchestra, selected from the personnel of The Curtis Symphony Orchestra. Sixty of these musicians were in the orchestra pit, under the baton of Émil Mlynarski, who conducted the performance, and twenty-four were on the stage in the Ball Room Scene of Act I, under the direction of Sylvan Levin, Assistant Conductor.



The next operas to be heard will be Puccini's *Madama Butterfly*, on February 26, Gounod's *Faust*, on March 5, and the double bill of Ravel's *L'Heure Espagnole* and Mascagni's *Cavalleria Rusticana*, on March 12. Curtis Institute students will participate in these performances.

THE CURTIS SYMPHONY ORCHESTRA

MAKING its debut for the season in a concert before The Philadelphia Forum in the Academy of Music, on Wednesday evening, January 28, The Curtis Symphony Orchestra, conducted by Émil Mlynarski, has followed this with out-of-town appearances in Baltimore, on Sunday evening, February 8, and in Washington, on Monday afternoon, February 9. In Baltimore the orchestra played Brahms's *Symphony No. 2, in D major*, Rachmaninov's *Symphonic Tone-Poem, Die Toteninsel*, Richard Strauss's *Symphonic Tone-Poem, Don Juan*, and Smetana's *Overture to The Bartered Bride*. The Rachmaninov work was conducted by Sylvan Levin, student of Mr. Émil Mlynarski in Conducting, while Mr. Mlynarski conducted the balance of the programme. Artist-students of the Institute who appeared as soloists with the orchestra were Joseph Levine, *Pianist*, a student of Mr. Josef Hofmann, playing the First Movement of Tschai-

OVERTONES

kowsky's *Concerto in B flat minor*, and Natalie Bodanskaya, *Soprano*, a student of Madame Marcella Sembrich, singing the Aria—*Si, mi chiamano Mimi*, from Puccini's *La Bohème*.



In Washington the orchestra repeated the works by Brahms, Strauss, and Smetana, as part of the programme, which, on this occasion, was conducted entirely by Mr. Mlynarski. In this concert the artist-students of the Institute who were heard as soloists were Carmela Ippolito, *Violinist*, a student of Mr. Efrem Zimbalist, playing the First Movement of Tschaikowsky's *Concerto in D major*, and Conrad Thibault, *Baritone*, a student of Mr. Emilio de Gogorza, singing the Aria—*Diane impitoyable*, from Gluck's *Iphigénie en Aulide*.



Later in the month, on Monday evening, February 23, The Curtis Symphony Orchestra will give a fourth concert, for Bryn Mawr College, in Bryn Mawr. A fifth, and last, appearance will be in Philadelphia, in the Academy of Music, on April 1.

CHAMBER MUSIC

AN AUDIENCE of 2,216 persons was present in the Pennsylvania Museum of Art, at Fairmount, in the third Chamber Music concert to be presented this season by artist-students of The Curtis Institute, on Sunday evening, February 1. As announced in a previous issue, the programme included Beethoven's *String Quartet in E minor*, Opus 59, No. 2, Debussy's *Quartet in G minor*, Opus 10, and Mozart's *Quintet in E flat major* for Piano, Oboe, Clarinet, Horn, and Bassoon, Köchel No. 452. Dr. Louis Bailly, Head of the Department of Chamber Music, who is director of these concerts, has announced the programme of the fourth concert, on Sunday evening, March 8, as follows: Tschaikowsky's *Sextet for Strings*, Opus 70 (*Souvenir de Florence*), to be played by Jacob Brodsky and Lily Matison, *Violins*, Leon Frengut and Samuel Goldblum, *Violas*, and Adine Barozzi and Katherine Conant, *Violoncelli*; Schubert's *Octet*, Opus 166, for Wind Instruments and Strings, to be played by James Collis, *Clarinet*, William Santucci, *Bassoon*, Theodore Seder, *Horn*, Jacob Brodsky and Lily

OVERTONES

Matison, *Violins*, Leon Frengut, *Viola*, Adine Barozzi, *Violoncello*, and Jack Posell, *Double Bass*.

CONCERT COURSE RECITALS

THE CURTIS Institute continues in its presentation of a course of twenty-five concerts before schools, colleges, clubs and similar groups. The following three recitals have been the most recent to take place.

January 16—Point Pleasant Beach High School, Point Pleasant Beach, New Jersey: Celia Gomberg, *Violinist*, a student of Madame Léa Luboshutz; Albert Mahler, *Tenor*, a student of Mr. Emilio de Gogorza; Paceli Diamond, *Mezzo Soprano*, a student of Miss van Emden; and Joseph Rubanoff, *Accompanist*, a student of Mr. Harry Kaufman.

February 3—The Contemporary Club and Trenton College Club, Trenton, New Jersey: Florence Frantz, *Pianist*, a student of Madame Isabelle Vengerova; Henriette Horle, *Soprano*, a student of Madame Marcella Sembrich; Philip Frank, *Violinist*, a student of Mr. Efrem Zimbalist; and Bernard Frank, *Accompanist*, a student of Mr. Harry Kaufman.

February 4—State Teachers' College, West Chester, Pennsylvania: Martha Halbwachs, *Pianist*, a student of Mr. Joseph Hofmann; Rose Bampton, *Contralto*, a student of Mr. Horatio Connell; Philip Frank, *Violinist*, a student of Mr. Efrem Zimbalist; Elizabeth Westmoreland and Bernard Frank, *Accompanists*. The programme included two first performances in America of songs by Marian Coryell, a student in Composition of Mr. Rosario Scalero.

Other appearances in the near future will occur on February 19 at the University of Delaware, Newark, Delaware; on March 7 at the George School, George School, Pennsylvania; and on March 10 before the Wednesday Club of Harrisburg, Pennsylvania.

RADIO BROADCASTS

FURTHER concerts have been presented in the series of radio broadcasts being given this season by the artist-students of The Curtis Institute of Music over thirty-one stations of the Columbia Broadcasting System on Friday afternoons from 4 to 4:45 o'clock, Eastern Standard Time. The Ninth Programme was heard on January 16. The Curtis Symphony Orchestra, conducted by Mr. Émil Mlynarski, played Tschaikowsky's *Romeo and Juliet* and, with Philip Frank, *Violinist*, as soloist, the First, Fourth, and Fifth Movements from Lalo's *Spanish Symphony*, Opus 21.

OVERTONES

The Tenth Programme followed on January 23. The *Trio*, Opus 40, by Brahms, was played by Joseph Levine, *Pianist*, Henry Whitehead, *Horn*, and Iso Briselli, *Violinist*. Daniel Healy, *Tenor*, accompanied by Elizabeth Westmoreland, sang Donaudy's *Vagbissima Sembianza* and Roger Quilter's *The Maiden Blush*, *To Daisies*, and *Blow, Blow, Thou Winter Wind*. Last on this programme came Debussy's *String Quartet in G minor*, Opus 10, played by the Swastika Quartet.



On January 30 an Eleventh Programme included songs and chamber music. Irene Singer, *Soprano*, sang the Old English *Phyllis has such charming graces*, Abram Chasins's *Dreams*, and Ardit's *Love in Springtime*. She was accompanied at the Piano by Joseph Rubanoff. Beethoven's *Sonata in F major*, Opus 24, followed, played by Celia Gomberg, *Violinist*, and Jeanne Behrend, *Pianist*. The concluding group was made up of Gounod's *Even bravest heart may swell*, from *Faust*, Moussorgsky's *Song of the Flea*, and the Mexican Folk Song, *Go Ask of the High Stars Gleaming*, sung by Abrasha Robofsky, accompanied by Joseph Rubanoff.

OTHER EVENTS

CONTINUING the recital schedule planned for this season by the late Dr. Lynnwood Farnam, Carl Weinrich, a graduate student of the Institute's Department of Organ, has played the last two pairs in a series of four programmes of modern organ music at the Church of the Holy Communion, New York City. The composers represented were: January 18-19—Charles Tournemire, Marcel Dupré, Bruce Simonds, Ernest Austin, and Louis Vierne; January 25-26—Ernest Zechiel (an instructor in the Institute's Department of Composition), Sigfrid Karg-Elert, Charles Wood, Tournemire, and Dupré. On the Sundays and Mondays of April, Mr. Weinrich will give a series of four Bach programmes.



Mr. Weinrich and Alexander McCurdy, Jr. were among the four pupils of the late Dr. Farnam who performed organ solos at the service in memory of Dr. Farnam which was held on the evening of January

OVERTONES

13, at St. Thomas's Church, New York City. Mr. McCurdy gave a recital of works by Reger, Delbruch, Schumann, Karg-Elert, Bach, Handel, Vierne, and Widor in the Covenant Presbyterian Church of Harrisburg on January 20. On February 12 he played a recital at Grace Lutheran Church in Stroudsburg. In his own church, the Second Presbyterian Church of Philadelphia, Mr. McCurdy will give a series of recitals on the Saturdays of the month of March.



Sylvan Levin played the piano parts of Bach's *Brandenburg Concerto No. 5* with the Philadelphia Orchestra in its performances on December 18, 20, and 21, in Philadelphia.



Students of the Institute have presented four more concerts in the series of weekly broadcasts being made over WCAU on Tuesdays from 6:30 to 7 o'clock, under the sponsorship of the Philadelphia Memorial Park. Those who participated were:

January 20: Abe Burg, *Violin*, Paceli Diamond, *Mezzo Soprano*, Richard Townsend, *Flute*, and Eugene Helmer, *Accompanist*.

January 27: Cecille Geschichter, *Pianist*, Conrad Thibault, *Baritone*, Agnes Davis, *Soprano*, and Joseph Rubanoff, *Accompanist*.

February 3: Benjamin De Loache, *Baritone*, Celia Gomberg, *Violinist*, Max Aronoff, *Viola Player*, and Joseph Rubanoff, *Accompanist*.

February 10: Rose Bampton, *Contralto*, Judith Poska, *Violinist*, and Yvonne Krinsky, *Pianist and Accompanist*.

Genia Wilkomirska, *Dramatic Soprano*, sang over WLIT during the Kendall Hour, on January 9. Florence Irons, *Soprano*, was the soloist during the Public Ledger Hour, over WHAT, on February 8.



An unusual opportunity to assist in music education offered itself when eleven members of The Curtis Symphony Orchestra demonstrated their instruments and provided the musical illustrations during a lecture by Mr. Samuel Laciár, Music Critic of the *Public Ledger*, before the Junior Forum in the Penn Athletic Club Ball Room on the afternoon of January 17.



Carol Deis, *Soprano*, winner of the First Award for women in the recent Atwater Kent National Contest and now a student of Mr. de

Gogorza, was fellow soloist with Alfred Wallenstein, noted violoncellist, in the Atwater Kent Hour on Sunday evening, January 25. . . . Benjamin de Loache, *Baritone*, assisted by Elizabeth Westmoreland at the Piano, was soloist in a musicale presented in Washington on January 25 by Mrs. Ruth Bryan Owen. Other appearances by Mr. de Loache were in Raleigh, N. C. on January 27, Camden, S. C. on January 28, and the University of South Carolina, in Columbia, on January 29. . . . Rose Bampton, *Contralto*, was a soloist with the Tioga Choral Society of Philadelphia, on February 5. She sang for the Chromatic Club of Buffalo, N. Y., on the afternoon of February 7.



Sonia Hodge, *Pianist*, has been engaged as accompanist for Marianne Gonitch, well known soprano of The Philadelphia Grand Opera Company. On January 25 they appeared in a recital in Portland, Maine, while additional appearances will be made shortly in Chicago, on February 16, and in St. Louis, on February 21.



The Swastika Quartet assisted Angela Morgan in her recital in the Foyer of the Academy of Music on Wednesday evening, February 11.

Faculty Activities

CASIMIR HALL



IN THE evening of Monday, January 19, the Institute heard the Seventh Faculty Recital of the season, in Casimir Hall, when Mr. Felix Salmond, *Violoncellist*, presented a programme assisted by Mr. Harry Kaufman at the Piano. Mr. Salmond's first work, the *Adagio* from Johann Sebastian Bach's *Organ Toccata in C major*, was arranged for him by the late Dr. Lynnwood Farnam. Other works in the first group were *Sicilienne* by Paradis-Dushkin, *Air Tendre* by Mondonville-Kaufman, and a *Minuet and Gavotte* and *Gigue* by Veracini-Salmon. Mr. Kaufman collaborated with Mr. Salmond in performances of Beethoven's *Sonata No. 5, in D major*, Opus 102, No. 2 and Brahms's *Sonata No. 1, in E minor*, Opus

38. A final group included Gabriel Fauré's *Elégie*, Maurice Ravel's *Pièce en forme de Habanera*, Ernest Bloch's *Prayer*—"From Jewish Life", and Abram Chasins's *Nocturne* and *Humoresque Hébraïque* (both dedicated to Mr. Salmond). In the last two works, the Composer was at the Piano.



The next Faculty Recital will be that presented on Monday evening, March 2, by Mr. Efrem Zimbalist, *Violinist*.

OUTSIDE OF THE INSTITUTE

MR. Josef Hofmann, *Pianist*, gave a recital in Constitution Hall, in Washington, D. C., on January 17. On January 23, 24, and 27, he appeared as soloist with the Chicago Symphony Orchestra, under Frederick Stock. This was followed by a recital in Minneapolis, Minnesota, on January 28. On February 15 Mr. Hofmann appears in recital in Chicago, Illinois. Later appearances this month will be in Daytona Beach, Florida, on February 18, and in Miami, Florida, on February 20. Mr. Hofmann's second New York recital for this season will take place in Carnegie Hall on March 14.



Mr. Efrem Zimbalist, *Violinist*, has recently appeared in recitals in New York City, Boston, and Little Rock, Arkansas, among others.



Mr. Mieczyslaw Münz, *Pianist*, will be soloist with the Philadelphia Orchestra, under Ossip Gabrilowitsch, in the pair of concerts to be given on February 20 and 21 in Philadelphia.



Mr. Carlos Salzedo, *Harpist*, was soloist at the Beethoven Association concert of January 19 in Town Hall, New York. With George Barrère he played the Mozart *Concerto for Flute and Harp*, with a chamber orchestra conducted by Albert Stoessel. Among other works in which Mr. Salzedo participated, one of especial interest was Claude Debussy's *Sonata for Flute, Viola, and Harp*. On January 22, Miss Lucile Lawrence and Mr. Salzedo gave a recital of music for two harps at the *Lecture Musicale* series of the Schola Cantorum of New York City.

The Library

EXHIBITS



THE INSTALLATION of an exhibition case in one of the downstairs rooms of The Library now makes it possible for the exhibition of numerous rare books, scores, manuscripts, pictures, and so forth which are owned by The Curtis Institute of Music or loaned to it. During the past month a large number of students have expressed great interest in the present exhibition, which includes a picture of Chopin, made by his intimate friend Kwiatkowski (loaned by Mrs. Bok), a photographed copy of the manuscript of the *Ninth Symphony* of Beethoven (a gift from Mr. Hofmann), and a collection (loaned by Mr. Edwin Bachmann) consisting of photographs, letters, and manuscripts of famous musicians including Liszt, Verdi, Mendelssohn, Chopin, Beethoven, Rubinstein, Berlioz, Spohr, Haydn, Paganini, and Gounod.

PHONOGRAPH RECORDINGS

ONE of the most popular departments of the Institute is the Phonograph Room, where students are always to be found engrossed in listening to music recorded for the phonograph. Here one may not only have the music repeated as often as one wishes, but also follow it by the aid of the scores which are kept at hand for this purpose. A large quantity of new and interesting recordings have been added to the collection during the period from September to February. Among these is to be found the Brahms *Sonata in D minor* for Violin and Piano, played by Mr. Efrem Zimbalist and Mr. Harry Kaufman. The Library has also acquired recordings by Mr. Felix Salmond and Mr. Kaufman of Goltermann's *Andante* and Pergolesi's *Tre Giorni*. Other recordings by Mr. Salmond are the *Allegro* of Sammartini's *Sonata*, Beethoven's *Seven Variations on a Theme by Mozart*, and Rachmaninov's *At Night*.

Students of Opera will be interested to discover new complete opera recordings. Donizetti's *Lucia di Lammermoor*, with famous artists and the La Scala Opera Chorus and Orchestra, conducted by Malejoli, is an excellent recording and has already been much used.

Beecham and a Symphony Orchestra in London have made an interesting recording of Gounod's *Faust*, sung in English. Other Italian opera recordings include Mascagni's *Cavalleria Rusticana*, with famous artists and the La Scala Opera Chorus and Orchestra, Malejoli conducting; Puccini's *Tosca* and Leoncavallo's *Pagliacci*, with famous artists and the La Scala Opera Chorus and Orchestra, Sabajno conducting; and Verdi's *Aida*, recorded by members of La Scala, Milan, with Dusolina Giannini, conducted by Malejoli.

There has been a considerable demand for *Lieder*, which has been met in part by recordings made by Gerhardt of songs by Brahms and Reger and by Kipnis of songs by Schubert. There are also recordings by Frieda Hempel of Mozart and Schumann songs. Of interest among old recordings are one by John McCormack of Mozart's *Il Mio Tesoro*, one by Melba of *Voi Che Sapete*, and a third by Patti of Lotti's *Pur Discesti*. Other old recordings are being acquired at the request of the several voice teachers of the Institute.

Symphony No. 1 and *Symphony No. 2*, of Sibelius, have been much in demand. The former, in E minor, reveals the composer's love of Nature and his interest in the national life of Finland; the latter, in D major, is of equal interest, though with a difference in detail—simple in its utterance, but most fascinating. These recordings were made under the supervision—and with the financial support—of the Finnish Government. Assurance has been given that the later Sibelius *Symphonies* are in preparation now, under the same auspices.

Other recordings of special interest are those of two works by Delius, *Brigg Fair* and *Summer Night on the River*, both conducted by Beecham. An exceptionally great work is the Brahms' *Alto Rhapsody*, sung by Sigrid Onegin, with the Berlin State Opera Orchestra and the Berlin Doctors' Choir, conducted by Dr. Singer. Additional works include excerpts from Chabrier's *Le Roi Malgré Lui*, an early recording from Gounod's *Faust* by Eames-Plançon-Dalmorès, numerous excerpts from Humperdinck's *Hänsel und Gretel* and Moussorgsky's *Boris Godounov*, songs by Braga, Brahms, Giordano, Bizet, Rimsky-Korsakoff, Massenet, Mozart, Schubert, Schumann, Saint-Saëns, and Wagner, Schubert's *Octet in F major*, Opus 166, Tschaikowsky's *Concerto in D major*, Opus 35, for Violin and Orchestra, and Brahms's *Symphony No. 2 in D major*.

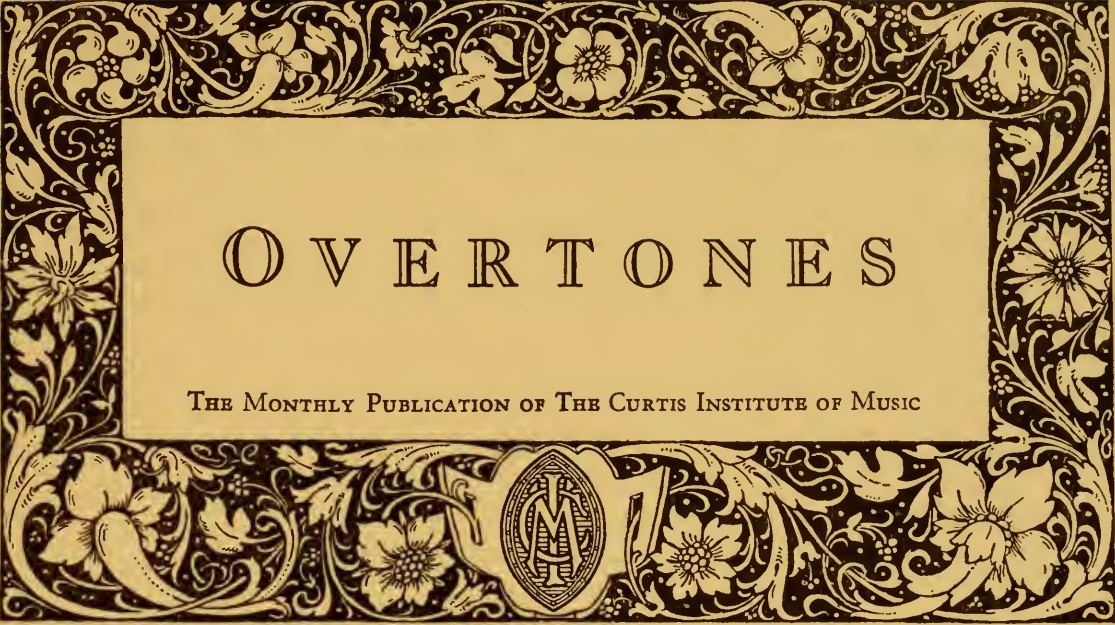
Music Calendar

February 15-28

- 15—London String Quartet, Ball Room of the Bellevue-Stratford Hotel, afternoon.
- 16—Philadelphia Orchestra, Ossip Gabrilowitsch conducting, evening.
- 17—New York Metropolitan Opera Company, evening.
- 20—Philadelphia Orchestra, Gabrilowitsch, Mieczyslaw Münz, *Pianist*, afternoon.
- 20—*Radio Broadcast, Casimir Hall, afternoon.*
- 21—Philadelphia Orchestra, Gabrilowitsch, Münz, evening.
- 22—Maria Jeritza, *Soprano*, Penn Athletic Club Ball Room, evening.
- 24—New York Metropolitan Opera Company, evening.
- 26—*Madama Butterfly*, Philadelphia Grand Opera Company, evening.
- 27—Philadelphia Orchestra, Gabrilowitsch, Myra Hess, *Pianist*, afternoon.
- 27—*Radio Broadcast, Casimir Hall, afternoon.*
- 28—Philadelphia Orchestra, Gabrilowitsch, Hess, evening.

March 1-15

- 2—Mr. Efrem Zimbalist, *Violinist*, *Casimir Hall, evening.*
- 2—Philadelphia Orchestra, Gabrilowitsch, Hess, evening.
- 3—New York Metropolitan Opera Company, evening.
- 4—*Students of Mr. Josef Hofmann, Madame Luboshutz, and Madame Vengerova in first recital of Beethoven Sonatas, Casimir Hall, evening.*
- 5—*Faust*, Philadelphia Grand Opera Company, evening.
- 6—Philadelphia Orchestra, Gabrilowitsch, Beatrice Griffin, *Violinist*, afternoon.
- 6—*Radio Broadcast, Casimir Hall, afternoon.*
- 7—Philadelphia Orchestra, Gabrilowitsch, Griffin, evening.
- 8—*Recital of Chamber Music, Pennsylvania Museum at Fairmount, evening.*
- 8—Madeleine Grey, *Diseuse*, and Nathan Milstein, *Violinist*, Penn Athletic Club Ball Room, evening.
- 9—New York Philharmonic-Symphony Orchestra, Arturo Toscanini conducting, Academy of Music, evening.
- 10—New York Metropolitan Opera Company, evening.
- 10—*Students of Mr. Josef Hofmann, Madame Luboshutz, and Madame Vengerova in second recital of Beethoven Sonatas, Casimir Hall, evening.*
- 11—The Musical Art Quartette, *Casimir Hall, evening.*
- 12—*L'Heure Espagnole and Cavalleria Rusticana*, Philadelphia Grand Opera Company, evening.
- 13—Philadelphia Orchestra in Bach's *St. Matthew Passion*, Gabrilowitsch conducting, Metropolitan Opera House, afternoon.
- 13—*Radio Broadcast, Casimir Hall, afternoon.*
- 14—Philadelphia Orchestra, *St. Matthew Passion*, evening.
- 15—*Swastika Quartet, Ball Room of the Bellevue-Stratford Hotel, afternoon.*

An ornate, symmetrical floral border in black and gold, featuring large flowers, leaves, and scrolling vines. It frames the central text area.

OVERTONES

THE MONTHLY PUBLICATION OF THE CURTIS INSTITUTE OF MUSIC

March
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OVERTONES

ELBERT LENROW, *Editor*

C O N T E N T S

Articles

Editorial Comment.....	153
A Consideration of Current Problems of the Opera <i>Wilhelm von Wymetal, Jr.</i>	155
On Determining the Art of Working..... <i>Carlos Salzedo</i>	161
Concert by The Musical Art Quartet.....	165
Student Activities:	
Casimir Hall Concerts.....	165
Opera.....	166
The Curtis Symphony Orchestra.....	167
Chamber Music.....	170
Concert Course Recitals.....	171
Radio Broadcasts.....	171
Other Events.....	172
Faculty Activities.....	173
Glimpses of the Institute:	
X. The Studio of Mr. Josef Hofmann.....	175
Music Calendar.....	176

Illustrations

Wilhelm von Wymetal, Jr., <i>Instructor in Operatic Acting and Stage</i> <i>Department</i>	154
Carlos Salzedo, <i>Head of the Department of Harp</i>	160
Artist Students Who Have Appeared with The Curtis Symphony Orchestra.....	168-169
The Studio of Mr. Josef Hofmann.....	174



Editorial Comment

REAPING A HARVEST OF ORCHESTRAL EXPERIENCE



IN THE EARLY days of the Institute, six or seven years ago, when the student orchestra was scarcely complete in the ranks of such instruments as the woodwinds and brass, there was no attempt at all to appear in a public concert. The latter was first accomplished under Mr. Stokowski's leadership, during the Institute's second season, and then only after weeks of careful preparation and repeated rehearsals of one programme. By degrees the orchestra has grown more complete, more rounded, more experienced, until at last it is qualified to be entitled The Curtis Symphony Orchestra. Before long it was dissatisfied with only the single annual concert in Philadelphia and it ventured upon brief trips afield—Bryn Mawr, then New York, then Boston. This season the total of concerts has reached a record one of four, including appearances in Baltimore and Washington in addition to those in Bryn Mawr and Philadelphia.

In the same way the number of soloists has been augmented. Hitherto there have not been more than three soloists with the orchestra and these have uniformly performed the same works when appearing in more than one concert. During the present season, however, there have been a total of six soloists—four singers, one violinist, and one pianist—who have appeared with the orchestra in four programmes no two of which have been entirely alike. In addition, a long considered plan has been made a reality—that of providing the opportunity of public appearances with the orchestra to students in Conducting at the Institute. Thus two students, Louis Vyner and Sylvan Levin, have appeared once each, conducting the orchestra in concert performances in Baltimore and Bryn Mawr. It is to be hoped that such opportunities for qualified students will become increasingly frequent in future seasons. Thanks to its augmented programme of activities, The Curtis Symphony Orchestra is thus serving an exceptionally valuable rôle in providing the means of gaining experience to those orchestral instrumentalists, soloists, and youthful conductors who are destined for professional careers.

OVERTONES



Camera Portrait by Albers Peterson

WILHELM VON WYMETAL, JR., *Stage Director of the Philadelphia Grand Opera Company, Instructor in Operatic Acting and Stage Department in the Curtis Institute Department of Opera*



A Consideration of Current Problems of the Opera

By WILHELM VON WYMETAL, JR.



THE DISCUSSION of opera as a form and type, already a latent problem of musical life for three centuries, since Gluck's efforts at reform, has never been more violent in any previous period than it is today. Likewise, the fundamental differences in opinion are greater now than in any other era; never before have people been so pessimistic and so optimistic regarding the continued existence of opera, and never before have the works of contemporary composers been commented upon amid so much publicity and journalistic *réclame*. The heart of the whole burning discussion of opera may be traced, after all, to the question of the vitality of opera and the problem of opera reforms that suit our own period.

If we take as the starting point of our consideration the situation of opera today, our attention is caught by two seemingly contradictory circumstances. On the one hand, there is persistently evident, in a period in which all laws of form are thrown aside in the pretended advancement of art, the effort to revive the old masters in their neglected works. The oldest Verdi is sought out, there is a return to the longest-forgotten Donizetti, and Rossini, Gluck, Händel, and Haydn are unearthed: it seems that everyone would like to witness a splendid renaissance of the whole baroque period of music. But is this merely a matter of fashion or must the dead be reawakened because of the failure of the living? And now, on the other hand, it appears increasingly evident that the composers of today, who condemn everything of yesterday as old-fashioned and already useless, and who wish to have the time-conditioned theater of the present recognized as the sole legitimate expression of our period, are never-

theless—*les extrêmes se touchent*—slowly beginning to borrow their material, as we shall see later, from the past!

Forthwith the most urgent question is the following: is our present era really so poor in subject matter which would stir our emotions, understanding, and heart, or does every attempt miscarry to create out of our present external world the material and stimuli which can stir the imaginations of a society which, through a boundless realization of civilization's technical development, has become enervated and withholds itself from any creation which would oblige it once more to live and think with it, to yield to it one's sympathies? But in speaking of a contemporary theater and the creation of works appropriate to our period, the matter of the present time, in so far as we are concerned with the question of its productiveness of the material for such creations, is really only of secondary importance to opera; we might simply say here, beforehand, that everything that is absolutely conditioned by its epoch—especially in the realms of art—is in consequence only a thing of fashion, and that the artist who is creating expressly for a *milieu* actual only for the time being will be forgotten just as swiftly as will this period itself. The epoch or period can serve only to provide the framework for the creation of the *great* work of art—it cannot furnish the artistic impulse as well.

The most certain measure of the vitality of any form of art is the degree of the intensity of the work produced. This is just as true in the world of art as it is in the world of practical affairs; in one, as in the other, continued stagnation leads to sure death. Proceeding to the question of the vitality of opera in our time, we therefore are obliged, first of all, to compare the degree of the present era's productivity of operas with that of earlier periods. (Since only works of long enduring success can be judged as a standard of the permanence of an art-form, we will take into consideration here only those works which, still living today, permanently hold their places in the repertoires of our opera-houses.) One naturally cannot decide in advance which of the most recently written operas will continue to live. However, an examination of the youngest period of opera, that from 1900 to 1925, helps us sooner to a conclusion regarding the productiveness of these years in operas of long-enduring success.

The result, at first, does not seem very encouraging: of all the composers who succeeded in having their works produced during this period, it is only Puccini, Debussy, Strauss, d'Albert, Pfitzner, and perhaps also Wolf-Ferrari and Janáček whom we find permanently established in the repertoires. Going back another twenty-five years, we find as composers of works of enduring success—apart from Verdi and Wagner—only Saint-Saëns, Bizet, Mussorgsky, Tschai-kowsky, Massenet, Humperdinck, Kienzl, Leoncavallo, Mascagni, and, again, Puccini. It is, then, a matter of fact that the productive-ness of opera during the most recent past—as well as in the earlier periods, also—was comparatively poor, in yielding works of longer enduring artistic success. Also it is a further fact that today much less will be composed for the opera stage than in former times. But production has retrogressed quantitatively not only in opera but in all classes of musical expression, and this because the economic conditions and sociological structure of our epoch work directly against the possibility of much artistic creation.

Nevertheless, a glance still farther back into the past of opera shows that the situation of present day opera is by no means abnormal. In spite of the far greater number of works written in earlier times (Donizetti—66 operas; Händel—40; Verdi—27; and so on), the gain in artistic works of enduring success was at no time great. From the fruitful period of opera in the eighteenth century, only the works of Gluck and Mozart have succeeded in remaining in opera repertory up to our own time. And, in addition, the more important works for opera of the nineteenth century are not so very numerous: actually only the works of Beethoven, Auber, Weber, Meyerbeer, Rossini, Donizetti, Lortzing, Verdi, Wagner, Gounod, Nicolai, and Smetana are still established today in the opera repertoires. It therefore can be said definitively that the balance of productivity of more recent times, when compared with that of earlier periods, is not unfavorable and, in any case, does not indicate any striking stagnation; nor does the deficiency in number of artistic works of enduring success during all the periods of opera prove any argument against the vitality of opera itself.

Before entering into the problem of suitable reforms of opera

today, we must consider the question of the possibility of reforming opera in general. Does opera still possess sufficient innate vigor for it to be able to absorb new elements—is it capable of still being transformed? This question can tranquilly be answered in the affirmative, especially with regard to opera's most recent past, its development on the path from the realism of the post-Wagnerian period, *via* Strauss, to the impressionism of Debussy, and from the latter, by way of the modern "jazz-opera" of Krenek, to the very latest "cinema-opera" of Antheil. In this regard, opera has demonstrated the greatest degree of adaptability, beyond a doubt, and so we stand today once again in a new period of transition, of search after new form and new style. If at this point we can scarcely count upon the creation of enduring artistic values, then the present period nevertheless serves to indicate that, in spite of the commonplaces so dearly loved today (such phrases as "cultural crisis," "art crisis," "general spiritual decline," and the like), it offers, like every other period, sufficient artistic possibilities for opera's development and, at the same time, for its vitality.

The problem of a general reform of stage production suitable to our period culminates in the demand for the creation of a "modern theater"—in our particular case, a "modern opera." Out of the whole widespread torrent of current art-philosophical discussion, let us, for the sake of the brevity of this article, ascribe *ad hoc* a fixed and limited meaning to this term of multifarious significations. The demand for a theater of the present time (what we have called a "modern theater") is an idea which was already well known in earlier times, and, as far as the opera is concerned, does not need to be taken entirely too seriously. Almost every period of opera has found, in the matter of style and form, actually the more or less marked expression of its time. And certainly, this holds true not only in the artistic shaping of the work itself but also in the manner of its being staged. An instance of the one may be found in the opera of the *baroque*, hiding behind the veil of allegory its allusions to the real world; or again in such a work as the *Figaro* of Beaumarchais and Mozart, which serves indirectly as a reflection of the social conditions shortly before the French Revolution. By way of illustrating the

other manifestation, let us briefly cite the youngest and, thus far, most radical experiment of the kind: the production of Wagner's *Ring of the Nibelungs* as an arbitrarily rendered tragedy of class conflict, in the representations staged by the Leningrad Opera, where they do not shrink from "Bolshevizing" even Mozart's innocent pastoral-play, *Bastien and Bastienne*.

Opera that is bound to a specific period in its material or manner of production, as in the above examples, is therefore, as regards its enduring value outside of any period of time and its susceptibility to transformation, an absurdity. It is just the contrary: operas of marked actuality, such as Krenek's *Jonny Spielt Auf*, Hindemith's *Neues vom Tage*, and Antheil's *Transatlantic*, suffer altogether because of the difference in time between the events of the stage and reality, which, in opera far more than with the drama of the theater, requires a very minimum of such contrast in order to bring out the inner meaning of the opera, which in its form inclines more towards the unreal, the fantastic. (Under the heading of this endeavor might also be assigned Strawinsky's excursion into neo-classicism, *Oedipus Rex*, and surely Krenek's attempt at the revival of antiquity—with the aid of jazz-injections, to be sure!—in his *Leben des Orest*.)

In this sense, Alban Berg's opera, *Wozzeck*, represents a far more valuable contribution, indeed, to opera of a period, since here the subject matter, detached from all questions of the present time, appears assured of actuality even beyond our own period. Let it be said here, because of the current interest in it, that the combination of scenic expression and musical abstraction in Berg's opera leads away from the pure type of opera back again to that of music-drama, and that the composer, in the fine delineation of impressions felt purely naturalistically, as well as in the preference shown for musical declamation (quite different, naturally, in the technique of composition), strives after the same goal as did Debussy: the synthesis of drama and opera. Out of the ever closer blending of these two types of art, there might, it is to be hoped, grow up still a newer style, more suited to our present period.

OVERTONES



Camera Portrait by Albert Petersen

CARLOS SALZEDO, *Head of the Department of Harp*



On Determining the Art of Working

By CARLOS SALZEDO



THE STATEMENT has often been made that the principal point to be developed in the music student's mind is his own share of responsibility in his work. The good sense of such advice is obvious, but in attempting to follow it the student finds that the chief problem lies in *knowing how* to work. Most students waste years before they solve this complex problem. To know how to work is as difficult as to know how to live, and as rarely discovered. A student may be helped to solve this problem through competent guidance, but in the end the result rests chiefly with the student himself. The most skillful teacher can only explain and analyze; he cannot actually *work* for the student.

There are three principal phases in the development of an instrumentalist:

1. Acquiring technique, including the different kinds of touch, tone-color, and so forth.
2. Learning how to work.
3. Mastering interpretation, that is, learning how to assimilate and to render the inner idea of a musical work.

The first phase involves mechanical problems only, which can be overcome by most students. The second phase makes an appeal to the equilibrium of the individual; it is a matter of adjustment and readjustment. The third phase depends on the degree of receptivity, the suppleness, and the artistic tendencies of the instrumentalist. In this article I wish to deal expressly with the second phase.

The first step toward learning how to work is to rid oneself of all that is unessential; in other words, to put oneself in a frame of mind capable of instantaneous discernment before the many problems encountered while working.

In general, students go to work unprepared; the first part of their period of work is generally wasted. For most of them, to work may be a bore. Yet what could be more interesting than work which

offers such rich opportunities for scientific experiment and which results in valuable experience? But few students realize the benefit from practice well done, which, if the time is spent intelligently, has a double result: the mastering of a musical work and the affirmation of one's own nature.

Many students are worn out after a short period of work. This is the result of unconcentrated practice. Work well done acts on the student as a reconstructive force.

Students are often apt to confuse laziness with fatigue. This is particularly true of gifted people.

Inexperienced students stop working as soon as they feel tired. If the fatigue is cerebral they ought to stop so as to start anew with a fresh viewpoint. If the fatigue is physical, that is, muscular, they ought to keep on for a short while longer. This will gradually develop the power of the muscles.

The method of preparing a musical work is simple and logical: it consists of intelligent repetition of each passage and section of the composition. The composition, at first, should be read and played in its entirety so that the student may have a general idea of its contents; but as soon as he has become familiar with the composition he should spend time on the details until each detail is firmly mastered and assimilated. This does not concern technical details only. Passages of a dynamic and emotional nature must be affirmed by means of the same procedure. Few, even among professionals, devote a sufficient amount of time and thought to passages other than merely technical ones. Yet a dynamic effect will not be well rendered at the performance if it has not been affirmed through intelligent repetition in practice. The same holds true for any passage requiring great finesse or emotional power.

The repeating principle appears to the inexperienced student to be drudgery, a waste of time. The necessity of spending ten or fifteen minutes on a passage, or on a bar or half a bar, or even on a simple chord, is beyond his comprehension. For those students who do not understand, I will compare this repeating principle to the construction of a building. Both the musical composition and the building must be put up in as indestructible a manner as possible. To that end each

part must be firmly built; each detail solidly affirmed. Buildings need frequent repairs; so does the instrumentalist's repertoire. But these should be only local repairs, and the ensemble as well as the details must be assembled, from the start, in such a way as to resist the storms to which the career of the instrumentalist—as well as the building—is subject.

Even as an abandoned building may again become serviceable if it has a good foundation, a composition put aside for a while, even for years, can be revived within a few days' notice—even a few hours—if it has been solidly assembled.

Intelligent repeating does not only assure the assimilation of a musical work; it also will solve the problem of memorizing. To play or recite something from memory is to *remember* it; remembrance is but a matter of assimilation, and the logical way of assimilating something is to repeat it until it becomes a part of our organism.

There is no definite rule as to how often a passage ought to be repeated. This is to be determined according to the particular degree of aptitude of each student. But there are two distinct phases in the repeating system: the *Prelude* and the *Affirmation*. By "prelude" I mean correct reading of a passage and the repetition of the same for at least five or six times; by "affirmation", the assimilation of the same passages.

Most students call "working" what is but the "prelude". As soon as they have repeated a passage a few times they run on to the next, regardless of how they possess the preceding one. This has no more solidity than a castle built on sand.

Sometimes, after a period of good practice, the student will begin the next period with uncertainty and consequently might be inclined to think that the preceding period was fruitless. There is nothing abnormal in that, and the student should not be discouraged. It is a mere question of readjustment, and a few minutes of concentrated work will suffice for him to catch up and to be again *on a level* with his *self* of the preceding period of work.

The choice of fingering is very important. It should be decided upon during the prelude period and not be changed during the period of affirmation, unless the student finds out the impracticability of his first choice. To use indifferently one finger or another is a loss of time.

During the period of affirmation, the student should "ventilate" his work, that is, take slight breathing pauses in between each repetition. If consciously done this will act as a reconstructive factor and will prevent the student from becoming tired and stuffy.

It is imperative that the student should always bear musical values in mind while studying, or else he will not be able to grasp the inner idea of the composition. It is no less imperative that he should always practice with the musical text before him, no matter how well he may believe he knows the composition. Bad habits may result from practicing from memory and these are very difficult to get rid of.

Concerning instruments where both hands play an independent rôle—organ, harp, piano—there is no definite rule as to working hands separately or together. This depends on the peculiarity of the passages. In some instances practicing each hand separately simplifies the work; in others it complicates it. Often a passage practiced with hands separate will be at first difficult to play with hands together, but the student should not become discouraged; this is nothing more than a matter of readjustment of the hands once each hand has been individually adjusted.

There are cases of physical stubbornness which may puzzle students. A finger will obstinately refuse to go to the right key or string. This often comes from too little time spent during what has been termed, above, the prelude period.

Two categories of musicians evolve from those who undertake the study of music: professional and amateur. The latter is often more artistically disposed than the former; but that which differentiates these two categories is less a question of gift than of intelligent guidance and individual perseverance. During his years of study the "will-be-amateur" rarely goes beyond the prelude period. He flirts with music. He stops where the "will-be-professional" starts, and his lack of self-affirmation relegates him to the rôle of passive musician. It is true that amateurs constitute the best part of our musical audiences, but one cannot sufficiently deplore the loss of so much talent because of lack of perseverance. Once imbued with this conception of work, how much good might the student accomplish for the cause of music!

Concert by The Musical Art Quartet



UNUSUAL among Casimir Hall events was the concert given recently on the evening of Wednesday, March 11, by The Musical Art Quartet of New York City. The personnel of this well-known organization consists of Mr. Sascha Jacobsen, *First Violin*, Mr. Paul Bernard, *Second Violin*, Mr. Louis Kaufman, *Viola*, and Madame Marie Roemaet-Rosanoff, *Violoncello*. The Musical Art Quartet opened its programme with Haydn's *Quartet in C major*, Opus 54, No. 2 and continued with Schubert's *Quartet in D minor*, Opus posthumous. In the last work to be played, Ernest Chausson's *Concert in D major*, for Piano, Violin and String Quartet, Mr. Harry Kaufman, Head of the Institute's Department of Accompanying, was collaborating artist at the Piano, with Mr. Sascha Jacobsen as Solo Violin. Mr. Paul Bernard played First Violin, while Mr. H. Neidell assisted as Second Violin.

Student Activities

CASIMIR HALL CONCERTS



THE FIFTH and Sixth Students' Concerts for the current season have served to introduce the first two programmes in the series of three recitals announced last month of Ludwig van Beethoven's Ten Sonatas for Violin and Piano. This series is being presented by students of Mr. Hofmann, Madame Luboshutz, and Madame Vengerova. The first programme, given on Wednesday evening, March 4, included the *Sonata in G major*, Opus 30, No. 3, played by Henry Siegl, *Violinist*, and Yvonne Krinsky, *Pianist*, a student of Madame Vengerova; the *Sonata in A major*, Opus 12, No. 2, played by James Bloom, *Violinist*, and William Harms, *Pianist*, a student of Mr. Hofmann; and the *Sonata in C minor*, Opus 30, No. 2, played by Celia Gomberg, *Violinist*, and Jeanne Behrend, *Pianist*, graduate student of Mr. Hofmann.

The second programme followed on Tuesday evening, March 10, when four additional works were heard: the *Sonata in A major*, Opus 30, No. 1, played by James Bloom, *Violinist*, and Martha Halbwachs, *Pianist*, a student of Mr. Hofmann; the *Sonata in E flat major*, Opus 12,

OVERTONES

No. 3, played by Ethel Stark, *Violinist*, and Florence Frantz, *Pianist*, a student of Madame Vengerova; the *Sonata in A minor*, Opus 23, played by Henry Siegl, *Violinist*, and Martha Halbwachs, *Pianist*; and the *Sonata in D major*, Opus 12, No. 1, played by Judith Poska, *Violinist*, and Joseph Levine, *Pianist*, a student of Mr. Hofmann.

The third and concluding programme will be presented on Tuesday evening, March 17. An interesting and helpful feature of the printed programmes for these concerts is the inclusion of Programme Notes written by Boris Goldowsky, author of an article on these sonatas in the February *Overtones*, and a student of Conducting at the Institute.

Forthcoming Students' Concerts will be those given on March 18 by students of Mr. Zimbalist, on March 25 by students of Mr. Salzedo, on March 30 by students of Mr. Meiff, on April 1 by students of Mr. Salzedo in ensemble, on April 13 by students of Mr. Bachmann, on April 14 by students of Mr. Bailly, and on April 15 by students of Mr. Torello.

OPERA

WITH the second half of the Philadelphia Grand Opera Company's season well under way, the Twelfth Performance was that of Puccini's *Madama Butterfly*, given on Thursday evening, February 26. The leading rôles were sung by Hitzi Koyke, Berta Levina, Ralph Errolle, Chief Caupolican, and Ivan Steschenko, while artist-students of The Curtis Institute appeared in supplementary rôles, as follows:

Kate Pinkerton

Goro

Prince Yamadori

Imperial Commissioner

Official Registrar

Helen Jepson, *Soprano*

Albert Mahler, *Tenor*

Benjamin De Loache, *Baritone*

Benjamin Grobani, *Baritone*

Walter Vassar, *Baritone*

Mr. Émil Mlynarski conducted, and, as usual, Mr. Wilhelm von Wymetal, Jr. was Stage Director.

On Thursday evening, March 5, Gounod's *Faust* was presented. In this performance, which marked the American début of Charlotte Boerner, Soprano of the Staatsoper, Berlin, several voice students of the Institute again participated:

Wagner

Siebel

Marthe

Benjamin Grobani, *Baritone*

Charlotte Symons, *Soprano*

Paceli Diamond, *Mezzo Soprano*

Mr. Mlynarski, who was originally announced as Conductor, was

unfortunately prevented from appearing because of illness. Of especial interest to the Institute was the fact that his substitute proved to be Sylvan Levin, student of Mr. Mlynarski in Conducting and Assistant Conductor of The Philadelphia Grand Opera Company. This marks Mr. Levin's second appearance for this season as a conductor of opera.

An interesting and widely contrasted "double bill" was that of the evening of March 12, when both Ravel's *L'Heure Espagnole* and Mascagni's *Cavalleria Rusticana* were performed. Mr. Eugene Goossens was Conductor. Curtis Institute students were heard in both operas: in the first work *Don Inigo Gomez* was sung by Abrasha Robofsky, Baritone, and *Torquemada* by Albert Mahler, Tenor; in the second work *Mama Lucia* was sung by Rose Bampton, Contralto, and *Lola* by Genia Wilkomirska, Dramatic Soprano.

Probably the most interesting event of the opera season will be the forthcoming performance on Thursday evening, March 19, when *Wozzeck*, Alban Berg's modern opera, will have its American première under the bâton of Leopold Stokowski. Four artist-students of the Institute will sing rôles in this work.

THE CURTIS SYMPHONY ORCHESTRA

CONTINUING in the wake of its first three very successful appearances—in Philadelphia before the Philadelphia Forum, in Baltimore, and in Washington—The Curtis Symphony Orchestra, with Émil Mlynarski conducting, presented its final concert of the season on Monday evening, February 23, in Goodhart Hall at Bryn Mawr College. Johannes Brahms' *Symphony No. 2, in D major*, which opened the programme, was followed by the First Movement (*Allegro molto appassionato*) of Felix Mendelssohn's *Concerto in E minor* for Violin and Orchestra, in which the soloist was Carmela Ippolito, a student of Mr. Efrem Zimbalist. The conducting of the next work, Tschaikowsky's Overture-Fantasy—*Romeo and Juliet*, was entrusted to Louis Vyner, a student of Mr. Mlynarski in Conducting. The remaining compositions were selections by Richard Wagner: the Aria—*O du mein holder Abendstern* from *Tannhäuser*, for Baritone and Orchestra, sung by Conrad Thibault, a student of Mr. Emilio de Gogorza; the Aria—*Einsam in Trüben Tagen* from *Lohengrin*, for Soprano and Orchestra,



FIORENZO TASSO

Tenor Soloist in Philadelphia Forum Concert



JOSEPH LEVINE

*Piano Soloist in Philadelphia Forum and
Baltimore Concerts*



NATALIE BODANSKAYA

Soprano Soloist in Baltimore Concert



SYLVAN LEVIN

Assisting Conductor in Baltimore Concert

ARTIST STUDENTS OF THE CURTIS INSTITUTE WHO HAVE APPEARED



CARMELA IPPOLITO
*Violin Soloist in Washington and Bryn Mawr
Concerts*



CONRAD THIBAULT
*Baritone Soloist in Washington and Bryn Mawr
Concerts*



LOUIS VYNER
Assisting Conductor in Bryn Mawr Concerts



MILDRED CABLE
Soprano Soloist in Bryn Mawr Concert

Camera Portraits by Albert Petersen

THE CURTIS SYMPHONY ORCHESTRA IN THIS SEASON'S CONCERTS

sung by Mildred Cable, a student of Madame Marcella Sembrich; and, in conclusion, the Overture to *Rienzi*.

CHAMBER MUSIC

ONCE AGAIN a large audience was present in the Pennsylvania Museum of Art at Fairmount to hear the Fourth Chamber Music concert presented this season by artist-students of The Curtis Institute, on Sunday evening, March 8. The programme included two major works for chamber ensembles and an important composition for voice. First was heard Tschaikowsky's *Sextet for Strings*, Opus 70 (*Souvenir de Florence*), which was performed by Jacob Brodsky and Lily Matison, *Violins*, Leon Frengut and Samuel Goldblum, *Violas*, and Adine Barozzi and Katherine Conant, *Violoncelli*. Following this Conrad Thibault, *Baritone*, assisted at the Piano by Joseph Rubanoff, sang Johannes Brahms's *Vier Ernste Gesänge*, Opus 121, for Male Voice. The last work performed was Schubert's *Octet in F major*, Opus 166, for Wind Instruments and Strings, played by James Collis, *Clarinet*, William Santucci, *Bassoon*, Theodore Seder, *Horn*, Paul Gershman and Lily Matison, *Violins*, Leon Frengut, *Viola*, Adine Barozzi, *Violoncello*, and Jack Posell, *Double Bass*. This concert, like the others in the series, was under the artistic direction of Dr. Louis Bailly, Head of the Department of Chamber Music of the Institute. A Fifth Chamber Music concert will be given on April 19.



The Philadelphia Chamber Music Association, which this year has already heard the Lener and London String Quartets at several of its meetings, has invited the Swastika Quartet to appear at its last two meetings, to take place on March 15 and April 12. Last season, the Swastika Quartet played very successfully in one of the Chamber Music Associations's concerts.



The Casimir Quartet performed at the Friends' Central School in Overbrook on the afternoon of February 26. On March 12, in the afternoon, the quartet will give a short programme for the Philadelphia Art Alliance.

OVERTONES

CONCERT COURSE RECITALS

THIS SERIES of concerts presented before schools, colleges, clubs, and similar groups by artist-students of The Curtis Institute is achieving a success even greater than that of last year. The following three recitals have been those given most recently.

February 19—The University of Delaware, Newark, Delaware: Martha Halbwachs, *Pianist*, a student of Mr. Josef Hofmann; Irene Singer, *Soprano*, a student of Miss Harriet van Emden; Jacob Brodsky, *Violinist*, a student of Mr. Efrem Zimbalist; and Joseph Rubanoff, *Accompanist*, a student of Mr. Harry Kaufman.

March 7—George School, George School, Pennsylvania: Lily Matison, *Violinist*, a student of Mr. Edwin Bachmann; Benjamin De Loache, *Baritone*, a student of Mr. Emilio de Gogorza; Genia Wilkomirska, *Dramatic Soprano*, a student of Madame Marcella Sembrich; and Eugene Helmer, *Accompanist*, a student of Mr. Kaufman.

March 10—The Wednesday Club, Harrisburg, Pennsylvania: Conrad Thibault, *Baritone*, a student of Mr. de Gogorza; Jeanne Behrend, *Pianist*, a graduate student of Mr. Hofmann; Philip Frank, *Violinist*, a student of Mr. Zimbalist; and Theodore Saidenberg, *Accompanist*, a graduate student of Mr. Kaufman.

Other appearances in the near future will occur on March 21 before the Lakewood Public Schools, Lakewood, New Jersey; on April 10 at Western Maryland College, Westminster, Maryland; and on April 15 before the Octave Club of Norristown, Pennsylvania.

RADIO BROADCASTS

AS ANNOUNCED previously, the series of radio concerts by artist-students of The Curtis Institute is being broadcast this season over thirty-one stations of the Columbia Broadcasting System on Friday afternoons from 4 to 4:45 o'clock, Eastern Standard Time. The Twelfth Programme in the series was that of February 13, when The Curtis Symphony Orchestra, conducted by Émil Mlynarski, and with Jacob Brodsky, *Violinist*, as soloist, performed the *Vorspiel und Liebestod* from Wagner's *Tristan und Isolde*, the First Movement (*Allegro Moderato*) of Tschaikowsky's *Concerto in D major*, Opus 35, for Violin and Orchestra, and, as a concluding work, the Overture to Wagner's *Rienzi*. The soloist, Jacob Brodsky, is a student of Mr. Efrem Zimbalist.

The Thirteenth Programme, broadcast on February 20, presented two groups of songs and a significant chamber music work. Henriette Horle, *Soprano*, a student of Madame Marcella Sembrich, sang Quilter's *Now Sleeps the Crimson Petal*, a German song—*Charming Chloe*, and

Verdi's *Caro nome* from *Rigoletto*. Bernard Frank, a student of Mr. Harry Kaufman, was the accompanist in this group. The interesting *Sonata in F minor*, Opus 120, No. 1, for Viola and Piano, by Johannes Brahms, was next in this concert. It was played by Max Aronoff, *Viola Player*, a student of Dr. Louis Bailly, and Florence Frantz, *Pianist*, a student of Madame Isabelle Vengerova. Lastly, Conrad Thibault, *Baritone*, a student of Mr. Emilio de Gogorza, sang Schumann's *Intermezzo* and *Schöne Fremde*, Duparc's *Chanson triste*, the Old English song—*My Lovely Celia*, and Tours' *Mother o' Mine*. Joseph Rubanoff, a student of Mr. Kaufman, was accompanist.

OTHER EVENTS

PARTICIPATING in the annual mid-winter concert of the Matinee Musical Club, in the Ball Room of the Bellevue-Stratford Hotel on February 11, Benjamin De Loache, *Baritone*, was heard as soloist in a group of songs . . . Shortly following this, on February 17, an entire programme was presented before the Matinee Musical Club by the Connell Quartet, of the Institute, singing selections from operas in concert form. Those who sang were Helen Jepson, *Soprano*, Rose Bampton, *Contralto*, Albert Mahler, *Tenor*, and Alfred De Long, *Baritone*; their accompanist was Sylvan Levin . . . Florence Irons, *Soprano*, sang for the Club on March 3.

Jeanne Behrend, *Pianist*, gave a recital on the afternoon of February 22 at the Huntingdon Valley Country Club.

Selma Amansky, *Soprano*, participated as vocal soloist in the recent concert of the Society for Contemporary Music on the evening of February 25.

Leona Wolson, *Violinist*, played in Union City, New Jersey on February 27.

Alice Chalifoux, *Harpist*, was soloist at the East Baptist Church of Philadelphia on the evening of March 1.

On the evening of March 5 a recital was given for the New Century Club in Wilmington, Delaware by Jeanne Behrend, *Pianist*, Philip Frank, *Violinist*, and Eugene Helmer, *Accompanist*.

Carol Deis, *Soprano*, winner of the First Award for women in the recent Atwater Kent National Contest and now a student at The Curtis Institute, sang on March 7 for the Glee Club of the West Chester Normal School of West Chester, Pennsylvania.



Faculty Activities

CASIMIR HALL CONCERTS



THE EIGHTH Faculty Recital of the season was given by Mr. Efrem Zimbalist, *Violinist*, with Mr. Harry Kaufman at the Piano, on Monday evening, March 2. The programme included Max Reger's *Sonata in A major* (for violin alone), the *Adagio* from Ludwig Spohr's *Concerto in D minor*, and a *Vivace* by Haydn-Auer. Then followed Jenö Hubay's *Concerto No. 3, in G minor*. A final group presented an *Air Tendre* by Mondonville-Kaufman, *Pastelle* by Joseph Achron, *Valse* by Schubert-Achron, and Mr. Zimbalist's own *Concert Phantasy* on Rimsky-Korsakov's *Le Coq d'or*.

OUTSIDE OF THE INSTITUTE

MR. Josef Hofmann, *Pianist*, made his last appearance in New York for this season in the Carnegie Hall recital which he gave on the afternoon of March 14. Later, on April 17 and 18, he will be heard in Philadelphia as soloist with the Philadelphia Orchestra under Stokowski, when he will perform Chopin's *Concerto in E minor* and his own *Chromaticon*, Duologue for Piano and Orchestra.



Mr. Abram Chasins, *Composer-Pianist*, will broadcast over WABC on the evening of March 25, at 10:30. Included in his programme will be the First Movement of Mr. Chasins' *Concerto for Piano and Orchestra* and a group of solos of original works.



Miss Lucile Lawrence and Mr. Carlos Salzedo, *Harpists*, were the soloists of the Eleventh Annual Festival organized by the National Association of Harpists, Inc., which took place in Milwaukee, Wisconsin, on February 9, 10, and 11. The Festival opened with a large ensemble of forty-five harpists representing fifteen states; this was conducted by Mr. Salzedo, who is president of the Association.



Photograph by Conley

PIANO STUDIO OF MR. JOSEF HOFMANN

Glimpses of the Institute

X. THE STUDIO OF MR. JOSEF HOFMANN



NO INTRODUCTION to The Curtis Institute of Music would be complete without including views of the several studios in which the faculty members give private instruction. In spite of the numerous other activities provided the student—the experiences of classroom, library, concert hall, rehearsals of opera, orchestra, and chamber music—essentially the thing he values most of all is the instruction attending each private lesson with his major teacher. By a quite natural association, the student often comes to regard with a sense of veneration the very scene of his momentous communion with art and with the great artist who is interpreting it.

Let us begin with a glimpse of the studio of Mr. Josef Hofmann, who, it will be remembered, has never been without a group of privately instructed students, in spite of the heavy demands on his time presented by his duties as Director of the Institute and Head of the Department of Pianoforte, in addition to his own concert work. His studio is large and pleasant; in the afternoon the sunlight pours in from the west through the windows overlooking Rittenhouse Square, an oasis of green tranquillity in a busy city that towers ever higher above it. Within the studio, all seems restful, remote from hurry and tumult. The two sleek black pianos, large as they are, do not dominate the room. The marble fireplace rises in lines that are serenely and amply proportioned. Reproduced as the frontispiece of this issue, one may see the fauns which recline upon the white mantel. On the walls are unobtrusive canvases—the figure of a mother and infant, two landscapes in sunlight and in shadow, a group of red oaks. There is a suggestion that the occupant of this studio has a penchant for the humorous in two ironic etchings entitled *Thé Dansant* (presenting a group of socially inclined monkeys) and *Gentlemen of the Jury* (depicting a row of grave penguins). On the desk stands a vivid lithograph of Paderewski. The furnishings, for the most part, are from the eighteenth century—wide-seated Georgian side chairs, an agreeable Hepplewhite sofa, graceful Sheraton tables and an early “knee-hole” desk, a Georgian mirror, Staffordshire vases. Restrained and perfectly simple in its atmosphere, this is a room in which work may be accomplished with pleasure.

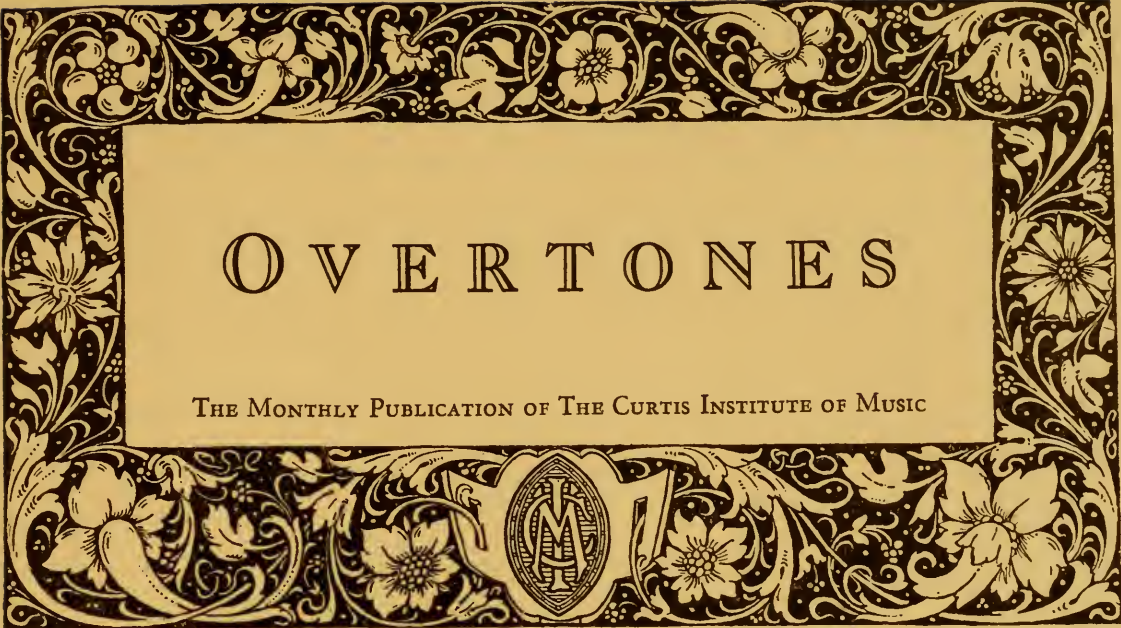
Music Calendar

March 15-31

- 15—Swastika Quartet, Chamber Music Association Concert, Ball Room of the Bellevue-Stratford Hotel, afternoon.
- 16—Philadelphia Orchestra repeating St. Matthew Passion, Gabrilowitsch conducting, Metropolitan Opera House, afternoon.
- 17—New York Metropolitan Opera Company, Academy of Music, evening.
- 17—*Students of Mr. Josef Hofmann, Madame Lubosbutz, and Madame Vengerova in third recital of Beethoven Sonatas, Casimir Hall, evening.*
- 18—Philadelphia Chamber String Simfonieta, Bellevue-Stratford Ball Room, evening.
- 18—*Students of Mr. Efren Zimbalist in Violin Recital, Casimir Hall, evening.*
- 19—*Wozzeck*, Philadelphia Grand Opera Company, Metropolitan Opera House, evening. American première, conducted by Leopold Stokowski.
- 20—Philadelphia Orchestra, Gabrilowitsch conducting, afternoon.
- 20—Radio Broadcast, *Casimir Hall, afternoon.*
- 21—Sergei Rachmaninoff, *Pianist*, Academy of Music, afternoon.
- 21—Philadelphia Orchestra, Gabrilowitsch conducting, evening.
- 22—Maria Kurenko, *Soprano*, and Mario Chamlee, *Tenor*, Penn Athletic Club, evening.
- 23—Philadelphia Orchestra, Gabrilowitsch, evening.
- 24—New York Metropolitan Opera Company, evening.
- 24—Paul Robeson, *Baritone*, Metropolitan Opera House, evening.
- 25—Philadelphia Orchestra Children's Concert, Schelling conducting, afternoon.
- 25—Willem Van den Burg, *Violoncellist*, Academy of Music Foyer, evening.
- 25—*Students of Mr. Carlos Salzedo in Harp Recital, Casimir Hall, evening.*
- 26—Philadelphia Orchestra Children's Concert, Schelling conducting, afternoon.
- 26—*Les Pêcheurs de Perles*, Philadelphia Grand Opera Company, Academy of Music, evening, Eugene Goossens conducting.
- 26—Ruth Page, *Dancer*, Penn Athletic Club Musical Association, evening.
- 27—Philadelphia Orchestra with Carlo Zecchi, *Pianist*, Stokowski, afternoon.
- 27—Radio Broadcast, *Casimir Hall, afternoon.*
- 28—Philadelphia Chamber String Simfonieta Children's Concert, Ball Room of the Bellevue-Stratford, morning.
- 28—Philadelphia Orchestra, Zecchi, Stokowski, evening.
- 30—*Students of Mr. Albert Meiff in Violin Recital, Casimir Hall, evening.*
- 31—New York Metropolitan Opera Company.

April 1-15

- 1—*Students of Mr. Carlos Salzedo in Harp Ensemble, Casimir Hall, evening.*
- 4—Philadelphia Orchestra, Stokowski conducting, Performances of Weill's *Lindbergh Flight* and Strawinsky's *Roi des Étoiles*, assisted by the Mendelssohn Club, evening.
- 5—Philadelphia Orchestra Radio Concert, Stokowski conducting, afternoon.
- 6—Philadelphia Orchestra repeating Weill and Strawinsky works, afternoon.
- 7—New York Metropolitan Opera Company, evening.
- 9—*Carmen*, Philadelphia Grand Opera Company, evening.
- 10—Philadelphia Orchestra, Stokowski conducting, Special Performances: Strawinsky's *Oedipus Rex* and Prokofieff's *Pas d'Acier*, at Metropolitan Opera House, afternoon.
- 11—Philadelphia Orchestra repeating Strawinsky and Prokofieff works, evening.
- 12—Swastika Quartet, Chamber Music Association Concert, Ball Room of the Bellevue-Stratford Hotel, afternoon.
- 13—*Students of Mr. Edwin Bachmann in Violin Recital, Casimir Hall, evening.*
- 13—Philadelphia Orchestra repeating Strawinsky and Prokofieff works, evening.
- 14—*Students of Mr. Louis Bailly in Viola Recital, Casimir Hall, evening.*
- 15—*Students of Mr. Anton Torello in Double Bass Recital, Casimir Hall, afternoon.*
- 15—Philadelphia Orchestra, Stokowski conducting, concert for the Relief Fund of the Unemployed Musicians of Philadelphia, evening.

An ornate, symmetrical border in a dark brown or black color with gold or yellow highlights. It features intricate floral and foliate designs, including large flowers, leaves, and scrolling vines. The border frames the central text area.

OVERTONES

THE MONTHLY PUBLICATION OF THE CURTIS INSTITUTE OF MUSIC

April
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OVERTONES

THE MONTHLY PUBLICATION OF THE CURTIS INSTITUTE OF MUSIC



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OVERTONES

ELBERT LENROW, *Editor*

C O N T E N T S

Articles

Editorial Comment.....	181
Random Observations on the Accompanist as Interpretive Artist..... <i>Harry Kaufman</i>	185
Coaching Singers..... <i>Max Pons</i>	190
Special Lectures.....	193
Faculty Activities.....	193
Student Activities:	
Casimir Hall Concerts.....	195
Opera.....	198
Chamber Music.....	198
Concert Course Recitals.....	199
The Curtis Symphony Orchestra.....	200
Radio Broadcasts.....	200
Other Events.....	201
Music Calendar.....	204

Illustrations

Scenes from The Philadelphia Grand Opera Company's Produc- tion of Alban Berg's <i>Wozzeck</i>	180
Leopold Stokowski.....	182
Harry Kaufman.....	186
Artist Students of The Curtis Institute Who Sang in the Recent Performance of <i>Wozzeck</i>	197



THE DOCTOR'S STUDY, *Act I, Scene 4*



THE GUARD-ROOM OF THE BARRACKS, *Act II, Scene 3*

SCENES FROM THE PHILADELPHIA GRAND OPERA COMPANY'S PRODUCTION
OF ALBAN BERG'S *WOZZECK*



Editorial Comment

THE AMERICAN PREMIÈRE OF "WOZZECK"



WHEN The Philadelphia Grand Opera Company, affiliated with The Curtis Institute of Music, achieved a greatly anticipated undertaking with the production, on Thursday evening, March 19, of Alban Berg's sensational opera, *Wozzeck*, this organization had, for the moment, the attention of the entire musical world of the country. Many circumstances had combined to make this a notable event. It was the first performance of *Wozzeck* in an English-speaking country. It also was an unusual event in that it marked the virtual début of Leopold Stokowski, Conductor of The Philadelphia Orchestra, as a conductor of grand opera. (Announcement has already been made that Mr. Stokowski will become one of the regular conductors of the opera company next season and will introduce a number of new works in addition to repeating the performance of *Wozzeck* in Philadelphia and in New York.) The orchestra on the occasion of *Wozzeck's* first performance in this country comprised the personnel of one hundred and sixteen members of The Philadelphia Orchestra; rarely, if ever, has an opera company in the United States had the opportunity to utilize an organization of instrumentalists of like number and artistic standing. The unusual scenes and costumes were designed by Robert Edmond Jones, whose starkly conceived creations lent much to the impressiveness of the whole, while the unique lighting effects, combined with a startling simplicity of stage settings, achieved a success beyond that witnessed in any operas produced for several seasons past. The stage director was Mr. Wilhelm von Wymetal, Jr. The impressive cast of principals included Anne Roselle, as *Marie*, Ivan Ivantzoff, as *Wozzeck*, Bruno Korell, as *The Captain*, Ivan Steschenko, as *The Doctor*, Sergei Radamsky, as *Andres*, and Gabriel Leonoff, as *The Drum-Major*, most of whom were brought from abroad especially for this performance.

OVERTONES



Camera Portrait by Albert Petersen

LEOPOLD STOKOWSKI, *Conductor of the American Premiere of "Wozzeck"*

The executives of the opera company were unsparing in the number of individual and full rehearsals which they permitted in the preparation of this work, and to this generosity and wisdom may be attributed the remarkably smooth and coördinated production which, as a result, was demonstrated on the evening of the public performance. The audience which gathered for this occasion was an unusually brilliant one and included some of the most prominent figures in the musical and artistic circles of this country. As is noted in more detail elsewhere in this issue, The Curtis Institute of Music contributed four of its artist-students in Voice to the cast of the production, and in the opinion of the critical press, these singers achieved marked success in their rôles. In addition, twenty-five musicians selected from The Curtis Symphony Orchestra provided important stage-music in two scenes of the opera. Lastly, Sylvan Levin, an artist-student of the Institute, was chosen by Mr. Stokowski as his official representative in the arduous task of coaching and preparing the singers and instrumentalists during the major part of the rehearsals which preceded the final rehearsals under Mr. Stokowski's own supervision.

PROGRESS IN THE DEPARTMENT OF ACCOMPANYING

ONE of the youngest and yet most successful departments in the Institute is the Department of Accompanying. It was a fairly unprecedented but—as events have proved!—constructive and wise step on the part of our Director to elevate this branch of music study to the dignity and rank of a major subject. In the past, this was a field into which a pianist very frequently drifted simply by chance or to which he came because of external vicissitudes. At the Institute, with Mr. Harry Kaufman as the department's experienced and able Head and Instructor, Accompanying has now become a subject which is studied deliberately and seriously, with as much a need for specialization as in the case of the older and more familiar major branches of music study. Already a number of students have won success professionally in this field. Sylvan Levin, who began as a student of Accompanying, was soon promoted to the important position of official accompanist and coach of the students of Madame Sembrich, after which he penetrated farther into the fields of coaching and con-

ducting. Theodore Saidenberg has become the professional accompanist for Mr. Zimbalist and Erica Morini in their concert appearances. Yvonne Krinsky was professional accompanist for Henri Temianka during his recent American tour. Earl Fox was the professional accompanist for Tibor de Machula and Benjamin Grobani during their joint European tour this season. Elizabeth Westmoreland is accompanist and coach in the Institute's Department of Opera, assisting students in their preparation of rôles for The Philadelphia Grand Opera Company. Sonia Hodge has become the professional accompanist of Madame Marianne Gonitch, assisting her in numerous concert appearances this season. Joseph Rubanoff accompanies and assists students in the preparation of rôles in the Institute's Department of Operatic Acting. Sarah Lewis has been assisting in the preparation of the forthcoming public performances of Gabriel Fauré's *Requiem* by the Department of Chamber Music. Other students serve as accompanists in Casimir Hall recitals, in the studios of the various teachers of the Institute, in the weekly radio broadcasts, in the series of Concert Course Recitals given outside of the Institute, and in other professional engagements of Curtis students. With so much already achieved in so few years, the Department of Accompanying is rapidly increasing in its strength and usefulness. The article by Mr. Kaufman which is included in this issue of *OVERTONES* presents very illuminatingly several important aspects of the rôle of the accompanist as it has come to be regarded more and more generally in the musical world.





Random Observations on the Accompanist as Interpretive Artist

By HARRY KAUFMAN

THE STUDENT of music, specializing in some particular instrument with the view of winning recognition and fame as an interpretive artist, assuming that he possesses the necessary equipment to achieve that end, attempts to deal, according to his lights, with the raw material of certain conventional symbols—that is, the actual notes—set down in logically ordered patterns. Let us consider the nature and function of the above-mentioned equipment as well as the qualifications requisite in any attempt to penetrate the hidden secrets of the art the student is seeking to master. The artist's mission is to unravel—to “de-code,” as it were—the message latent in these musical signs and to reveal that message tellingly; the mere reproduction, the sheer literal presentation, of certain note-patterns, while requiring in itself a very considerable degree of technical skill, would nevertheless leave the music's deeper import undisclosed.

It would seem that the individual best fitted to undertake this task would be one richly gifted by nature with those resources of intellect and those qualities of heart and soul which might enable him to discern the deeper meanings concealed between the lines of any work with whose interpretation he may be concerned. And, by the same token, the more highly sensitized his musical consciousness, the more refined his susceptibility to aesthetic promptings, the quicker and surer will be his grasp of the musical and poetic content of a given composition.

Now, strange and incredible as it may seem, the accompanist need not differ in this respect from the soloist—nor, for that matter, in any other respect except in his attitude toward the soloist. For if the accompanist does not possess a degree of musical comprehension

OVERTONES



HARRY KAUFMAN, *Head of the Department of Accompanying*

equal to that of the soloist, he cannot see eye to eye with him and consequently will be unable to evaluate justly the relative importance of any detail of the music allotted to himself. In like measure with the soloist, the accompanist too should possess those same qualities of poetic imaginativeness and the same musical insight and grasp of the inner meaning of any given composition. But there are those who argue that the accompanist requires, in addition to those qualities partly enumerated above, something akin to a sixth sense—a kind of musical antennae—which would enable him to catch every subtle and meaningful intention of an associate-performer whose conception might reasonably differ from his own. In answer to those who argue thus, I would say that the accompanist who is fundamentally musical already possesses that faculty of divination if he will but cultivate the power of eager concentration upon the piece of music *as a whole* and not be tempted to dissociate his own part from the entire fabric of the musical picture. Similarly, he must avoid giving heed to the promptings of his own musical judgment which might at times conflict with the intentions of the soloist; nor should he be led into giving a false importance to details of minor significance, in the matter of gradations of tempo and nuance, without due regard for their rightful place in the scheme of the music. However, with a keen ear and relentless vigilance, the accompanist need not fear going very far astray in his understanding of another's meaning. I strongly suspect that those who deny the possession of the gift for accompanying to most pianists must regard singers and instrumentalists as so many queer fowl who are afflicted with certain musically morbid idiosyncrasies and disreputable interpretative habits, and that, consequently, their behavior—especially under the strain of public performance—is both unpredictable and undiscoverable for the poor benighted assistant “at the piano.”

These doubting Thomases surely cannot believe that the ability to follow sympathetically—one might really “sympathize” with the soloist under certain circumstances!—the vagaries and ineptitudes of certain performers (self-appointed soloists) would indicate anything more than a proficiency on the part of the accompanist at “hide-and-seek” or “peekaboo, I see you.” I am convinced that any serious-

minded musician choosing accompanying as an occupation might under such conditions maintain the rate of his income but not his self-respect or any great love of his fellow-artists. While, fortunately, such temporary musical *mésalliances* are the exception, they cannot, however, be entirely avoided and they frequently bear witness to the unenviable plight of the high-minded musician who sees himself in such circumstances condemned by the nature of his rôle to break faith with his cherished ideals and conceptions of musical values, since to keep faith with these by treating the music as he understands it might lead to his being censured as intrusive, self-assertive, disloyal, bad-mannered. The ethics of such a situation seem to demand that outwardly at least the accompanist be a collaborator and obedient servant and not an obstructionist or rebel, that he be at one, heart and soul, with the solo artist. Yet how difficult it must be, at times, to identify oneself with the deliberate perpetrations of some of our musical prophets who, being at complete variance with one's own regard for the mood and style of a particular musical work, commit what seem like musical atrocities—who outrage and violate one's own sense of rhythm, of dynamic proportion, and of tonal beauty, or one's feeling for phrase and structural outline. What self-discipline must one exercise in order to remain passive and outwardly composed—ingratiating and even approbative—while one's most sacred feelings of musical decency and one's faith in the dignity of art are being ruthlessly affronted. Beware of the pseudo-artists and impostors who occasion such unhappiness; and remember that a man is judged by the company he keeps!

However, the picture has its more cheerful aspects, and while there are bleak moments in the experience of every high-minded devotee of great art, the student aspirant to accompanistic glory and honor must not forget what great musical joy awaits him when collaborating with an artist worthy of the name, one whose every thought and feeling about the music being played strikes a responsive chord in his own heart. He must remember that in the playing of sonatas or other concerted works where the piano part is of equal importance with the other instrument or instruments, as the case may be, he is given the opportunity to bring to bear every resource

of heart and intellect at his command. Furthermore, that even in the less conspicuous rôle of mere accompanist he has what should be a gratifying and welcome responsibility—that of providing the *mise en scène*, so to speak, of every song or instrumental work. Let him be grateful for the task which falls to him of bringing into greater relief the beauties of the soloist's performance, by providing the appropriate kind of background—one which, in its exquisite regard for every subtle variation in tempo and dynamics, with a kind of musical clairvoyance that seizes the intention of composer and interpreter alike, is capable of an intimate fusion with the artistic consciousness of the soloist. And what wonderful opportunities for beautiful piano playing *per se* in the songs of Hugo Wolf, Richard Strauss, and other moderns, both German and French, not to mention the songs of the older great masters, Schubert, Schumann, Brahms, and so forth! And what shall we say of the wealth of *ensemble* works in which the exacting pianistic problems demand an equipment, both technical and musical, the achievement of which every solo piano student might enthusiastically strive for!

But the student accompanist aiming to refine and sensitize his musical consciousness that it may be better fitted to grasp those wireless signals which the soloist is always sending out in the course of his performance must remember that only through a rich and varied experience of playing for artists of different temperament and musical creed can he acquire that flexibility and power of adaptation which spring naturally from a knowledge and recognition of the many possibilities for minute differentiation and variance of opinion in the musical interpretation of, or intellectual approach to, a given work. Gifted with a sound musical nature, rich imagination, and technique sufficient to cope with the more difficult pianistic problems in his work, the student of accompanying may reasonably hope to develop and perfect those qualities and attributes of brain and heart which need only the stimulus of contact and association with players and singers of artistic integrity in order to blossom fully and luxuriantly.

Coaching Singers

By MAX PONS



LET US consider the problem of the vocal student from the very beginning. If a child shows a desire to play an instrument, whatever it may be, this automatically proves either talent, musical feeling, or at least a musical ear. A voice, however, is purely a physical phenomenon born in an individual; it may be of the finest or poorest material—it is there, regardless of the possessor's background, intelligence, or talent. Here already we meet a problem unlike that of the instrumentalist. Furthermore, a voice can only be "discovered" at an age when the instrumentalist may already have had years of practise and development.

But let us take a case where we find voice material, some talent, average intelligence, a good ear, and a serious desire to become a singer. First of all, the student must build his own instrument. Out of the material nature has given him, he must develop range, quality, and volume. Now comes the singer's great handicap. As his instrument—vocal chords, and so forth—is within himself, he of course hears his voice differently than the outsider does; thus he needs a constant listener, first his vocal teacher, afterwards his coach.

Let me give an idea of the complex task of a coach, and one will better understand why this work is so fascinating. Of course I can give only the technical details here—the great factor of teaching, that of inspiring the student, should naturally be the aim of every teacher. Take the case of a student advanced enough for the study of an operatic rôle. First come the various styles, each requiring a different way of producing sound; one cannot sing Wagner with the same production as Mozart, for instance, or again, Debussy. Then there are the tempi which have to be regulated according to the quality of voice material and degree of musical vitality of the singer. To put this into plain words, what sounds fast for one person sounds slow for another. Connected with the subject of tempo we have what are called traditions, accepted ways of singing certain phrases, which have been established in the course of time by either the composers or famous singers or conductors. I wish to emphasize that one has to be very careful about these traditions; some are still effective, while some

have faded in the course of years and have become decidedly *passé*. It is therefore the duty of the coach to exercise his artistic discrimination in advising the student accordingly.

Next we have the subject of rhythm and dynamics (so poorly developed in many singers), the phrasing which sometimes varies according to the singer's breath control, the shading and dramatic accents, the explanation of the orchestral score so that the singer knows when he is singing against orchestral groups which may either blend with or cover up his voice, the explanation of the construction of the composition so that the student learns his "musical values," the pronunciation and enunciation of the texts in their various languages, not to forget facial expression, gestures, carriage—in short, all the elements which make up either the art of acting or platform deportment. Take for instance a figure like that of the dwarf Mime in *Siegfried*, how little of it is really purely straight singing; he shouts, he whines, he whimpers, he chokes with rage, one must be able almost to "taste" the hypocrisy in his voice when he tells his tales of falsehood and flattery. And the artist singing this rôle may probably have to appear on the next night as David in *Die Meistersinger*, full of youthful buoyancy and innocent mischief. One more example, this time speaking of creating effects by entirely different methods. Let us choose at random *Meeresstille*, by Schubert. In one page, with just a few *legato* chords, the composer has wrought a miracle, a drama of greater musical intensity than a whole Wagner opus. Here the singer must portray the silence just before the storm, all Nature breathlessly, fearfully waiting for the tempest to burst forth. To accomplish this, still preserving the style and without employing any "outside" effects, has proved to be the Waterloo of many a singer.

One must speak here also of the tremendous difficulty which faces the American vocal student. In Europe, the singer, while of course learning different languages, still looks forward to a career of singing in his mother tongue, though not necessarily in his mother country. The American student, however, must learn his whole repertoire in three or more languages not his own, and he has afterwards to compete with those foreign artists who are singing in their own languages. Students do not seem to realize this fact. Time and again one meets singers who pronounce more or less accurately what they are singing but have only a vague idea of the *meaning* of the text and word. This

condition should be bettered. Let us not forget that the music was composed to express the text; otherwise we become mere parrots repeating sounds. And let me take this opportunity to warn against another thing: there are still too many singers whose only concern in looking at a composition is the vocal part—the question of whether it “lies” in his voice, whether there are some high notes in it which the gallery would relish, whether it touches the “weak register” in his voice which he has been too lazy all his life to develop properly.

Let us be artists, let us realize the privilege of being allowed to sing those masterworks left us by men of genius who starved and slaved for their ideal, who asked for neither success nor plenty, who lived with only the one thought—to create.

In conclusion, let me point out the necessary equipment which the singer needs to start upon his actual career. He must have mastered the various styles of singing, each with its different vocal production: the early styles where the voice is used as a purely lyric instrument; then, beginning with Schubert, the dramatic, personal type of singing; the scores of Wagner, Strauss, and their followers, requiring great endurance power; the modern French with their “overtone” effects; and still more difficult demands made by the ultra-modern composers. Then there is the threefold demand on memory—music, text, and acting, the last bringing with it untold complications and dangers, for here we find situations requiring singing while lying down, running, fighting, or even swimming (as in *Das Rheingold*), without at any time losing touch with the conductor, and all to be accomplished, necessarily, without the audience’s noticing any effort. And the stage, in spite of modern inventions, is full of pitfalls, there is but one step between the sublime and the ridiculous; the slightest mistake, such as walking to a wrong exit, or tripping, may completely destroy the atmosphere that should prevail. (How well Richard Wagner knew this when he made Beckmesser stumble over the little *Blumenbügel* before he starts his ill-gotten and for him ill-fated *Meisterlied*.)

If I have painted things perhaps a little darkly, it is with no intention of discouraging; instead, I am thinking of an old adage: “Forewarned is forearmed.” There is a glorious reward at the end of it all. It should be worth fighting for! But it requires all that there is within us: love, perseverance, sacrifice, and—would I could write it in flaming letters!—WORK.

Special Lectures



CONTINUING the practice in past seasons of inviting eminent authorities outside of the Institute to appear here in lectures, The Curtis Institute of Music on the evening of March 16, presented to its students a talk by Oscar Thompson, Music Critic of the *New York Evening Post*, who discussed questions of particular interest to music students and intended professional musicians, taking as his theme the general subject of "Music Criticism." Mr. Thompson will join our Faculty at the opening of the season of 1931-1932 to conduct courses in music criticism.

A second lecture was given during the following week, on the evening of March 24, by Henry Bellamann, critic, writer, and teacher, of New York City. His subject was: "The Musician and His Audience."

Faculty Activities

CASIMIR HALL



NEXT in the current series of Faculty Recitals will be a concert of chamber works to be given by Madame Isabelle Vengerova, *Pianist*, Madame Léa Luboshutz, *Violinist*, and Mr. Felix Salmond, *Violoncellist*, on Thursday evening, April 30. The final Faculty Recital for the season will be given by Mr. Josef Hofmann, *Pianist*, on Tuesday evening, May 12.

OUTSIDE OF THE INSTITUTE

MR. JOSEF HOFMANN, *Pianist*, will be the last soloist of the season with the Philadelphia Orchestra, conducted by Leopold Stokowski, at its pair of concerts on April 17 and 18. He will play the Chopin *Concerto in E minor* and his own *Chromaticon*, Dialogue for Piano and Orchestra. On April 21 Mr. Hofmann will give a recital in Albany, New York, to be followed by one in Chicago, Illinois, on April 26. In May he will be heard in Mt. Vernon, Iowa, in a recital on the evening of the 7th and as soloist with the Chicago Symphony Orchestra, under Frederick Stock, on the afternoon of the 9th.

OVERTONES

Mr. Harry Kaufman, *Pianist*, collaborated with the Musical Art Quartet in its concert in New York City on March 24. Mr. Kaufman was at the piano in the performance of Ernest Chausson's *Concert in D Major*, for Piano, Violin, and String Quartet, which was heard in the Musical Art Quartet's concert at the Institute on March 11.



Mr. Carlos Salzedo, *Harpist*, will contribute to the Festival of Chamber Music to be held at the Library of Congress, in Washington, on April 23-25. He will play the harp part in a suite of music of the Troubadours, which he has harmonized, for Viola d'Amore, Viola da Gamba, Soprano, and Harp.



Mr. Abram Chasins, *Composer-Pianist*, was represented by one of his most recent compositions for orchestra, entitled *Parade*, preceded by his *Flirtation in a Chinese Garden*, in the recent concerts by Arturo Toscanini and the New York Philharmonic-Symphony Orchestra on April 8, 10, and 12 (when the programme was broadcast over the radio). Mr. Toscanini will perform the work once more on the evening of April 18.



Miss Lucile Lawrence, *Harpist*, was soloist with the Chamber Orchestra of Boston, Massachusetts, Nicholas Slonimsky conducting, when that organization gave its third New York concert of the season, on April 11, at the New School for Social Research.



Miss Xenia Nazarevitch, *Pianist*, successfully gave her first New York recital on Saturday afternoon, March 21, in Town Hall, before a large audience. Her programme included Beethoven's *Thirty-Two Variations*, Moussorgsky's *Pictures at an Exhibition*, and works by Rameau-Godowsky, Mendelssohn, Chopin, Medtner, Debussy, and Liszt. On Sunday, March 29, Miss Nazarevitch played the Moussorgsky *Pictures at an Exhibition* as part of a Moussorgsky Memorial Concert given at International House, New York City, when Mr. Olin Downes, of the *New York Times*, also participated, contributing an address on the composer.



Student Activities

CASIMIR HALL CONCERTS



THE SEVENTH Students' Concert for the current season was that which occurred on Tuesday evening, March 17, when the last of the three programmes of Beethoven's Sonatas for Violin and Piano was heard. This interesting series was presented by students of Mr. Hofmann, Madame Luboshutz, and Madame Vengerova. The last of the programmes included the following works: *Sonata in F major*, Opus 24 ("Spring"), played by Celia Gomberg, *Violinist*, student of Madame Luboshutz, and Jeanne Behrend, *Pianist*, graduate student of Mr. Hofmann; *Sonata in G major*, Opus 96, performed by Ethel Stark, *Violinist*, student of Madame Luboshutz, and Florence Frantz, *Pianist*, student of Madame Vengerova; and, in conclusion, the *Sonata in A major*, Opus 47 ("Kreutzer"), in which those who played were Judith Poska, *Violinist*, graduate student of Madame Luboshutz, and Joseph Levine, *Pianist*, student of Mr. Hofmann.



On the following evening, Wednesday, March 18, violin students of Mr. Zimbalist were heard in the Eighth Concert. Iso Briselli opened the programme with Mozart's *Concerto in A major*, No. 5. Felix Slatkin followed with Lalo's *Symphonie espagnole*. Ernest Chausson's *Poème* was played by Carmela Ippolito. The final work, Frederick Stock's *Concerto in D minor*, was performed by Oskar Shumsky. At the piano, during this concert, was Theodore Saidenberg, a graduate student of Mr. Kaufman in accompanying.



Harp students of Mr. Salzedo appeared in the Ninth Concert, on the evening of the next Wednesday, March 25. Flora Greenwood was heard in a group of XVII and XVIII century works, including a *Gavotte* from Rameau's *The Temple of Glory*, Corelli's *Giga*, Haydn's *Theme and Variations*, and a *Bourrée* by Bach. A more modern group, comprising Pierné's *Impromptu-Caprice*, the *Chanson de Guillot-Martin* harmonized by A. Perilhou, and Debussy's *En Bateau*, was performed by Victoria Murdock. Mr. Salzedo's own *Five Poetical Studies* were then played by Mary Griffith and these were followed by Gabriel Fauré's *Impromptu* which was performed by Alice Chalifoux. The closing work was Maurice Ravel's *Introduction and Allegro*, in which Reva Reatha was soloist while an accompaniment was provided at the piano by Mr. Salzedo.



Monday evening, March 30, marked the Tenth Concert, presented by violin students of Mr. Meiff. The opening number, Eugène Ysaÿe's *Sonata in E minor*, Opus 27, No. 4, for Violin alone, was played by Charles Jaffe. Frederick Vogelgesang, with Ralph Berkowitz at the piano, followed with Vieuxtemps' *Fantasia*.

OVERTONES

Appassionata, Opus 35, and an *Allegro* by Fiocco-Bent-O'Neill. A *Fantasy on the Themes of the Opera "Tiefland,"* by d'Albert-Meiff, was performed by Nathan Snader, with Florence Frantz assisting at the piano. Harold Kohon, accompanied by Eugene Helmer, presented the First Movement from Spohr's *Concerto No. 9, in D minor*, Opus 55, and Wieniawski's *Scherzo-Tarentelle*. Charles Jaffe was heard once more at the close of the programme, assisted by Florence Frantz, in the First Movement from Carl Goldmark's *Concerto in A minor*, Opus 28. The pianists who assisted are students of accompanying under Mr. Kaufman.



The Eleventh Concert, on Wednesday evening, April 1, proved to be a "Concert of Music for Ten Harps in Orchestral Formation" by students of Mr. Salzedo and Miss Lawrence, conducted by Mr. Salzedo. The programme first presented works from the XVI to XVIII centuries: a *Pavane* by an unknown composer of the XVI century, a *Gavotte* by Padre Giambattista Martini, a *Sarabande* by Couperin, and Rameau's *La Joyeuse*, all arranged by Mr. Salzedo. Then followed works of Mr. Salzedo's own composition—*Fraicheur*, *Recession*, *Fanfare*, *Cortège*, *La Désirade*, and *Chanson dans la nuit*. An arrangement of Claude Debussy's *La Cathédrale engloutie* brought the concert to a close. Those who participated in this ensemble of harps were: William Cameron, Alice Chalifoux, Flora Greenwood, Mary Griffith, Isabel Ibach, Mary Jane Mayhew, Victoria Murdock, Reva Reatha, Maryce Robert, and Marjorie Tyre.



Following the Spring Vacation in the early part of April, two further Students' Concerts have occurred. The Twelfth Concert, on Monday evening, April 13, was given by violin students of Mr. Bachmann. Lily Matison played the *Sonata in A minor* by Pasquali-Ysaÿe and Castelnuovo-Tedesco's *Italian Concerto in G minor*. The Beethoven *Concerto in D major*, Opus 61, was performed by Ladislaus Steinhardt. Florence Frantz, student of Mr. Kaufman in accompanying, was at the piano.



A programme of chamber music by students of Dr. Bailly comprised the Thirteenth Concert, on Tuesday evening, April 14. Beethoven's *String Quartet in F major*, Opus 18, No. 1 was played by Paul Gershman and Philip Frank, *Violins*, Leon Frenгут, *Viola*, and Frank Miller, *Violoncello*. Mozart's *Trio in E flat major*, for Piano, Clarinet, and Viola (Köchel 498) was next heard, with Jennie Robinor, James Collis, and Max Aronoff as performers. The concluding work was Brahms' *Quintet in F minor*, Opus 34, for Piano and String Quartet, played by Joseph Levine, *Piano*, Gama Gilbert and Benjamin Sharlip, *Violins*, Max Aronoff, *Viola*, and Orlando Cole, *Violoncello*.



At the present writing, at least fifteen more Students' Concerts have been scheduled to take place during the balance of the season. These will include concerts by students of Mr. Torello, Mr. Saperton, Madame Vengerova, Mr. Salmond, Mr. de Gogorza, Mr. Hofmann, Miss van Emden, Mr. Tabuteau, Mr. Connell, Mr. von Wymetal, Jr., and Dr. Bailly. (The dates of these events are listed in the *Music Calendar* on the final page of this issue.)



ABRASHA ROBOFSKY, *Baritone*



EDWINA EUSTIS, *Mezzo Soprano*



BENJAMIN DE LOACHE, *Baritone*



ALBERT MAHLER, *Tenor*

Camera Portraits by Albert Petersen

ARTIST STUDENTS OF THE CURTIS INSTITUTE WHO SANG IN THE RECENT
PERFORMANCE OF ALBAN BERG'S *WOZZECK*

OVERTONES

OPERA

IN WHAT has proved to be the most widely-discussed event of the present music season—the performance of Alban Berg's ultra-modern opera, *Wozzeck*, by The Philadelphia Grand Opera Company, affiliated with The Curtis Institute of Music—four artist-students of our Department of Voice were among those who sang rôles in a work which had the distinction of being the first full-length opera to be conducted by Leopold Stokowski. This performance took place at the Metropolitan Opera House in Philadelphia on Thursday evening, March 19, and constituted the American première of *Wozzeck*. Curtis Institute students appeared in the cast as follows:

<i>First Artisan</i>	Abrasha Robofsky, <i>Baritone</i>
<i>Second Artisan</i>	Benjamin De Loache, <i>Baritone</i>
<i>The Idiot</i>	Albert Mahler, <i>Tenor</i>
<i>Margret</i>	Edwina Eustis, <i>Mezzo Soprano</i>

In addition to these, twenty-five players selected from The Curtis Symphony Orchestra made up the stage band which was required for this performance. The Stage Director was Mr. Wilhelm von Wymetal, Jr., of the Institute, and the Assistant Conductor was an artist-student, Sylvan Levin, whom Mr. Stokowski signally honored by entrusting to him the responsibility of coaching and preparing the singers in their parts during the many rehearsals conducted prior to Mr. Stokowski's return to Philadelphia.



Bizet's ever-popular *Carmen* was the seventeenth presentation of The Philadelphia Grand Opera Company at the Academy of Music on Thursday evening, April 9. In this performance Ina Bourskaya, through the courtesy of the Metropolitan Opera Company, was heard in the title rôle, with Ralph Errolle, John Charles Thomas, and Ivan Steschenko as other outstanding artists in the cast. Once more Curtis Institute voice students sang along with these guest-artists, as follows:

<i>Micaela</i>	Charlotte Symons, <i>Soprano</i>
<i>Frasquita</i>	Helen Jepson, <i>Soprano</i>
<i>Mercedes</i>	Rose Bampton, <i>Mezzo Soprano</i>
<i>Don Caïre</i>	Benjamin Grobani, <i>Baritone</i>
<i>Remendado</i>	Albert Mahler, <i>Tenor</i>
<i>Morales</i>	Conrad Thibault, <i>Baritone</i>

Mr. Eugene Goossens conducted the opera, which was staged by Mr. Wilhelm von Wymetal, Jr.



On Thursday evening, April 16, Richard Wagner's *Tannhäuser* will close the current season. In this performance, artist-students of the Institute will again be heard.

CHAMBER MUSIC

THE FIFTH and last concert in this season's series of Chamber Music concerts in the Pennsylvania Museum of Art at Fairmount will be presented by artist-students of The Curtis Institute on Sunday evening, April 19. Dr. Bailly, under whose artistic direction these concerts are given, has announced the following programme: The opening number will be Johann Sebastian Bach's *Sixth Brandenburg Concerto*,

OVERTONES

for Violas with Accompaniment of 'Celli and Double Basses (Organ Accompaniment by F. A. Gevaert). Leon Frengut and Max Aronoff are to be viola soloists, Robert Cato will be at the Organ, while Louis Vynér, a student in Conducting of Mr. Mlynarski, will conduct the work. This will be followed by Sibelius's *Canzonetta* for String Orchestra, also to be conducted by Louis Vynér. The last number will be one of especial interest—Gabriel Fauré's *Requiem* for Soli, Chorus, Organ, and Orchestra, its performance on this evening being the American première of the work in concert form. Natalie Bodanskaya, *Soprano*, a student of Madame Sembrich and Miss Mario, and Conrad Thibault, *Baritone*, a student of Mr. de Gogorza, will be Soloists, Robert Cato will be at the Organ, and Dr. Bailly will conduct. The students playing in the orchestra in all these numbers are selected from The Curtis Symphony Orchestra, while the students in the chorus are selected from the Department of Voice of the Institute.



Following its first appearance this season before the Philadelphia Chamber Music Association, on March 15, the Swastika Quartet participated, with the Casimir Quartet, in a second concert on April 12, in the Ball Room of the Bellevue-Stratford Hotel. The Swastika Quartet also played at the Cosmopolitan Club on the afternoon of April 2.

CONCERT COURSE RECITALS

FURTHER recitals have been given in the series of concerts presented before schools, colleges, clubs, and similar groups by artist-students of The Curtis Institute:

March 21—The Lakewood Public Schools, Young Women's Christian Association, and Council of Jewish Women, Lakewood, New Jersey: William Harms, *Pianist*, a student of Mr. Hofmann; Henriette Horle, *Soprano*, a student of Madame Sembrich; Abe Burg, *Violinist*, a student of Mr. Bachmann; and Joseph Rubanoff, *Accompanist*, a student of Mr. Kaufman.

April 10—Western Maryland College, Westminster, Maryland: Ladislaus Steinhardt, *Violinist*, a student of Mr. Bachmann; Conrad Thibault, *Baritone*, a student of Mr. de Gogorza; Edna Corday, *Soprano*, a graduate student of Madame Sembrich; and Joseph Rubanoff, *Accompanist*, student of Mr. Kaufman.

April 15—Norristown Octave Club, Norristown, Pennsylvania: a trio of students under the artistic direction of Dr. Bailly—Jean-Marie Robinault, *Pianist*, a student of Mr. Saperton, Paul Gershman, *Violinist*, a student of Mr. Zimbalist, and Adine Barozzi, *Violoncellist*, a student of Dr. Bailly in Chamber Music; Natalie Bodanskaya, *Soprano*, a student of Madame Sembrich; and Sarah Lewis, *Accompanist*, a student of Mr. Kaufman.



Other appearances in the near future will occur on April 16 at the University of Delaware, Newark, Delaware; on April 17 before the Salon Music Club, Lambertville, New Jersey; on April 24 at the Westtown School, Westtown, Pennsylvania; on April 28 at Marywood College, Scranton, Pennsylvania; on May 1 before the Haddon Fortnightly Club, Haddonfield, New Jersey; and on May 1 before the Cape May County Art League, Cape May, New Jersey.

OVERTONES

THE CURTIS SYMPHONY ORCHESTRA

A COMPLEMENTARY concert by The Curtis Symphony Orchestra will be tendered the city of Harrisburg, Pennsylvania, by The Curtis Institute on Saturday evening, May 9. The soloists with the orchestra will be Rose Bampton, *Contralto*, a student of Mr. Connell, and Joseph Levine, *Pianist*, a student of Mr. Hofmann. The conducting of the orchestra will be divided between Sylvan Levin and Louis Vyrer, students of Mr. Mlynarski in Conducting, and Mr. Ward-Stephens of Harrisburg.

Fifty members of The Curtis Symphony Orchestra, who will be conducted by Mr. Ward-Stephens, and four artist-students of voice—Natalie Bodanskaya, Paceli Diamond, Albert Mahler, and Benjamin De Loache—will participate in the performance of Mozart's *Mass in C minor*, which will be given at the Harrisburg Music Festival on Thursday, May 7. This orchestra group of fifty will also play and Miss Bampton will sing for the second day of the Festival, Friday, May 8, when Parker's *Hora Novissima* and other works will be given.

RADIO BROADCASTS

RADIO CONCERTS by artist-students of The Curtis Institute continue to be broadcast this season over thirty-one stations of the Columbia Broadcasting System on Friday afternoons from 4 to 4:45 o'clock, Eastern Standard Time. The Fourteenth Programme was that of February 27, when vocal soloists were heard in operatic selections, accompanied by The Curtis Symphony Orchestra, under the direction of Sylvan Levin, student of Mr. Mlynarski in Conducting. Selections were played from the First Scene of Humperdinck's *Hänsel und Gretel*, with Natalie Bodanskaya, *Soprano*, singing *Gretel* and Ruth Gordon, *Mezzo Soprano*, singing *Hänsel*. Both are students of Madame Sembrich. This was followed with selections from the Garden Scene of Gounod's *Faust*; here *Marguerite* was sung by Helen Jepson, *Soprano*; *Martha* by Paceli Diamond, *Mezzo Soprano*; *Faust* by Albert Mahler, *Tenor*; and *Mephistopheles* by Alfred De Long, *Bass-Baritone*. Paceli Diamond is a student of Miss van Emden; the other three vocalists are students of Mr. Connell, Miss Jepson being a graduate.



The Fifteenth Programme, on March 6, presented one vocalist and two instrumentalists, as soloists. Cecille Geschichter, *Pianist*, a student of Madame Vengerova, played Beethoven's *Sonata in C sharp minor*, Opus 27, No. 2 (*Quasi Una Fantasia*). Benjamin De Loache, *Baritone*, a student of Mr. de Gogorza, sang two groups of songs including the *Invocation of Orpheus* from Peri's *Euridice*, Gretchaninow's *Over the Steppe*, the Old English song: *The Jolly Young Waterman*, and Sidney Homer's *Uncle Rome*. He was assisted at the piano by Joseph Rubanoff, a student of Mr. Kaufman. Abe Burg, *Violinist*, a student of Mr. Bachmann, assisted at the piano by Eugene Helmer, student of Mr. Kaufman in accompanying, contributed the following group of solos: *Air on G String*, by Mattheson-Burmester; *Rondo in G major*, by Mozart-Kreisler; Spanish Serenade, by Chaminade-Kreisler; and *Malagueña*, by Pablo de Sarasate.



On March 13 a Sixteenth Programme was played by The Curtis Symphony Orchestra, conducted by Sylvan Levin, assisted by two student soloists. The First Movement of Beethoven's *Symphony No. 5*, in *C minor* was followed by Sibelius's *Swan of Tuonela*, in which the English Horn soloist was Robert Hester, a student of

OVERTONES

Mr. Tabuteau. In the concluding work, the First Movement of Tschaikowsky's *Concerto No. 1, in B flat minor*, for Piano and Orchestra, the soloist was Jorge Bolet, a student of Mr. Saperton.



Chamber music and vocal solos made up the Seventeenth Programme, on March 20. Selma Amansky, *Soprano*, a student of Miss van Emden, was assisted at the piano by Joseph Rubanoff in Fourdrain's *The Sun and the Sea* and Verdi's *Pace, Pace*. The Casimir Quartet, under the artistic direction of Dr. Bailly, played Beethoven's *String Quartet in F major*, Opus 18, No. 1. The personnel of the Casimir Quartet consists of Paul Gershman and Philip Frank, *Violins*, Leon Frengut, *Viola*, and Frank Miller, *Violoncellist*. The concluding number, Strauss's *Serenade in E flat major*, was played by The Curtis Institute Woodwind Ensemble, under the artistic direction of Mr. Tabuteau.



Another programme by The Curtis Symphony Orchestra was presented in the Eighteenth broadcast, on March 27. The orchestra was conducted on this occasion by Louis Vyner, a student of Mr. Mlynarski in Conducting, and there were two assisting soloists. Albert Mahler, *Tenor*, a student of Mr. Connell, sang *Walther's Preislied* from Wagner's *Die Meistersinger*, and the Aria "To My Beloved Hasten" from Mozart's *Don Giovanni*. Celia Gomberg, *Violinist*, a student of Madame Luboshutz, was the soloist in Spohr's *Concerto No. 3, in A minor*, Opus 47, for Violin and Orchestra. The programme was concluded with Strauss's *Till Eulenspiegel*.

OTHER EVENTS

DEPARTMENT OF VOICE: Albert Mahler, *Tenor*, a student of Mr. Connell, has been engaged by the Cincinnati Opera Company to sing leading and secondary rôles three times a week in its productions during the Summer Season from mid-June to mid-August. Among the works in which Mahler will sing leading rôles are *Fidelio*, *L'Oracolo*, *The Bartered Bride*, *Mefistofeles*, and *Madama Butterfly*. The Music Director and Conductor of the Cincinnati Opera Company is Mr. Isaac van Grove, Conductor of the Chicago Civic Opera Company.

Benjamin Grobani, *Baritone*, a student of Mr. de Gogorza, having recently returned from a season of concertizing in important European capitals, will give his first Philadelphia recital on Tuesday evening, April 21, in the Academy of Music Foyer. His programme is a long and ambitious one, including songs by Peri, Lully, and Gluck; Brahms, Wolf, Pfitzner, and Grieg; Fauré, Chausson, Szulc, and Ravel; Cyril Scott, Quilter, Moussorgsky, Dargomijsky, and Manuel de Falla—works which will be sung in Italian, French, German, English, Russian, and Spanish. He will be assisted at the piano by Theodore Saidenberg, a graduate student of Mr. Kaufman.

Rose Bampton, *Contralto*, a student of Mr. Connell, sang two songs by Mrs. John Braun, a student in Composition of Mr. Scalero, at a meeting of the Cosmopolitan Club of Philadelphia on the afternoon of March 25. Mrs. Braun was at the piano. . . . On April 3 Miss Bampton participated in the Good Friday Evening Service at the Baptist Temple, Philadelphia, and on April 13 she was soloist with the Guido Chorus, of Buffalo, New York.

Carol Deis, *Soprano*, winner of the Atwater Kent Award for 1930, and now a student of Mr. de Gogorza, sang for the Shriners, at Zorah Temple, Terre Haute,

Indiana, on April 9. She will be heard over the radio on April 23, when she is to sing from Station WABC, New York City, during the Swift Hour.

Agnes Davis, *Soprano*, and Edward Kane, *Tenor*, both students of Mr. de Gogorza, form two members of a quartet of Atwater Kent prize winners of past seasons who have been employed to broadcast the entire concert during the Atwater Kent Radio Hour. A third member of the quartet is Wilbur Evans, former Curtis student of voice. The first programme has already been broadcast, on April 12, and it is planned to have the quartet continue to give this regular Sunday evening concert for perhaps two months.

Natalie Bodanskaya, *Soprano*, a student of Madame Sembrich, sang for the Union Settlement in New York City on April 12. . . . Edwina Eustis, *Mezzo Soprano*, a student in Operatic Acting of Mr. von Wymetal, Jr., gave a group of songs for the Crestwood Parent-Teachers' Association, in West Chester County, New York, on April 13.

The Connell Quartet appeared in a forty-five minute programme for the Barnwell Foundation, on March 17, in the Ball Room of the Penn Athletic Club. On April 17 they will again present a programme here, under the auspices of the Municipal Bureau of Music of Philadelphia.



CAMPANOLOGY: On the Sundays of March and the first Sunday of April, Lawrence Apgar and Robert Cato, students of Organ and Campanology at the Institute, played six recitals on the Schneider carillon of Trinity Reformed Church, Philadelphia, in the absence of the regular carillonneur, Rémy A. Müller, who has been studying with Mr. Brees at Mountain Lake, Florida. On March 29 Mr. Apgar gave the first performance in this city of a *Prelude to a Suite*, for Carillon, by Samuel Barber, a student of Mr. Scalero in Composition. On April 5 Mr. Cato played the first performance of a work written especially for this concert—*Air in F*, by Robert A. Kleinschmidt, of Philadelphia.

Shortly before this, Robert Cato had returned from his second season of study with Mr. Brees in Florida. More recently, Samuel Barber, Gian-Carlo Menotti, and Nino Rota, students of composition under Mr. Scalero, have been studying with Mr. Brees with a view to composing works especially for the carillon. Rémy Müller was in Florida, a student of the bells, at approximately the same time. Very shortly Lawrence Apgar and Alexander McCurdy, Jr., will go to Mountain Lake to resume their study of the carillon with Mr. Brees, whose students in this second year of the Department's existence have been seven.



ORGAN: Carl Weinrich, a graduate student of the Institute's Department of Organ, is playing four Bach programmes at the Church of the Holy Communion, New York City, on the Sundays and Mondays of April. These programmes are presenting in complete form *The Art of Fugue*, among other works of Bach, and are being given as originally planned by the late Dr. Lynnwood Farnam, whose post Mr. Weinrich now fills in New York.

Alexander McCurdy, Jr. played four recitals on the Saturdays of March at his Church in Philadelphia. On March 30 he conducted a performance of Mozart's *Requiem* by the Trenton Choral Society, of which he is director. Theodore Saidenberg assisted at the piano on this occasion.

Robert Cato has recently completed a series of six Lenten recitals in Old Christ Church, Philadelphia, where he occupies the posts of organist and choirmaster.

OVERTONES

PIANO AND ACCOMPANYING: William Harms, a student of Mr. Hofmann, gave a recital at Dartmouth College on April 12.

Jeanne Behrend, a graduate student of Mr. Hofmann, participated in a concert for the benefit of physicians' widows, on March 20, at the Philadelphia County Medical Society.

Sonia Hodge, a student of Mr. Kaufman in Accompanying, assisted Madame Marianne Gonitch, *Soprano*, in concerts in New York City on March 1, 5, and 13. On March 16 she accompanied Madame Gonitch in a broadcast over Station WEAf, New York City.



VIOLIN: Philip Frank, a student of Mr. Zimbalist, will participate, with the Connell Quartet, in the programme being presented on April 17 in the Ball Room of the Penn Athletic Club by the Municipal Bureau of Music of Philadelphia. The proceeds of this concert will be donated to the American Red Cross.

Paul Gershman, a student of Mr. Zimbalist, will assist the *A Cappella* Choir of Philadelphia in its concert in Witherspoon Hall on April 21.

Ethel Stark, a student of Madame Luboshutz, was soloist with the Toronto Symphony Orchestra on March 22 in a concert which was broadcast over the radio. On April 13 she played at Georgetown, Delaware.



HARP: William Cameron, a student of Mr. Salzedo, was, on March 26, assisting soloist during a Glee Club concert at the Philadelphia Normal School, and, on April 7, soloist in a concert in the Auditorium of the Lansdowne High School. On April 5 he played for the morning service of St. Martin's Church in Radnor. On April 23 and 24 he will play in performances by the orchestra of the Camden High School.

Victoria Murdock, also a student of Mr. Salzedo, will be soloist in a concert by the Allentown Chorus, on April 26. During the performance of Bizet's *The Pearl Fishers* by The Philadelphia Grand Opera Company on March 26, she provided the back stage harp solos.



INSTRUMENTAL ENSEMBLES: Since March 9 a trio made up of Freda Pastor, *Piano*, Leona Wolson, *Violin*, and Katherine Conant, *Violoncello*, has been filling a permanent engagement at Colton Manor, Atlantic City.

A trio including William Cameron, *Harp*, Lily Matison, *Violin*, and Florence Williams, *Violoncello*, was engaged by the Bryn Mawr Presbyterian Church to assist in its Palm Sunday afternoon service, on March 29.



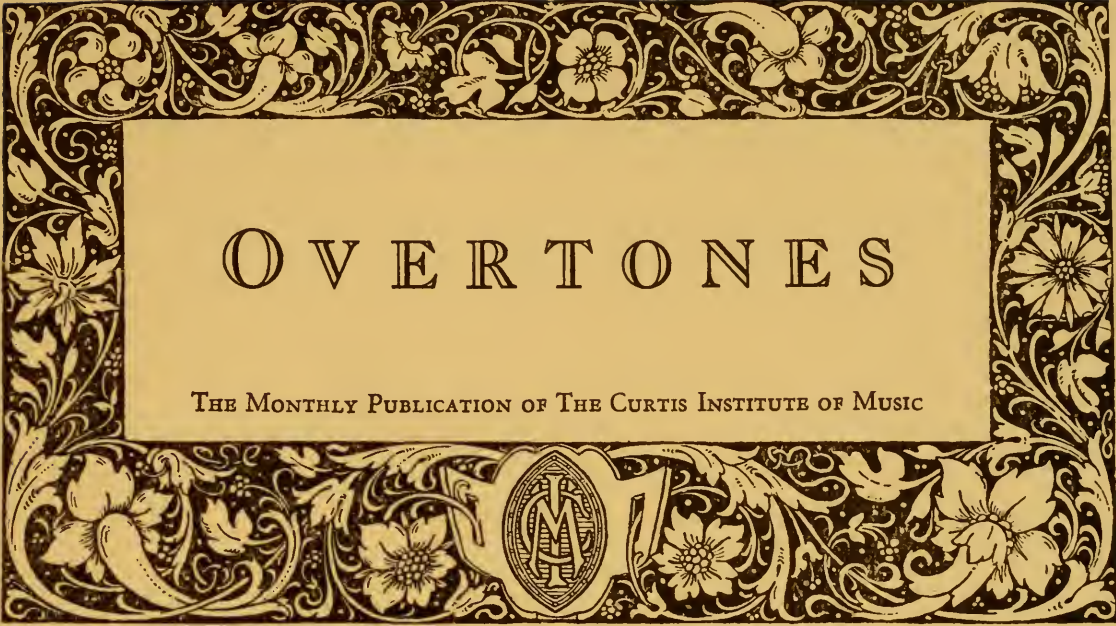
Music Calendar

April 15-30

- 16—*Students of Mr. Anton Torello in Double Bass, Casimir Hall, afternoon.*
- 16—*Tannhäuser, Philadelphia Grand Opera Company, Academy of Music, evening.*
End of season.
- 17—Philadelphia Orchestra, Leopold Stokowski, Conducting; Josef Hofmann, *Piano Soloist*; Academy of Music, afternoon.
- 17—Radio Broadcast—Curtis Symphony Orchestra, Louis Vyner, Conducting; Joseph Levine, *Piano Soloist*; Casimir Hall, afternoon.
- 18—Philadelphia Orchestra, Stokowski, Hofmann, evening.
- 19—Pennsylvania Museum of Art Concert—Fauré's "Requiem" for *Soli, Chorus, Organ, and Orchestra*, by artist-students of The Curtis Institute, conducted by Dr. Louis Bailly, evening.
- 20—*Students of Mr. David Saperton in Piano, Casimir Hall, evening.*
- 21—Benjamin Grobani, *Baritone*, Academy of Music Foyer, evening.
- 22—*Students of Madame Isabelle Vengerova in Piano, Casimir Hall, evening.*
- 23—*Students of Mr. Felix Salmond in Violoncello, Casimir Hall, evening.*
- 23—Philadelphia Orchestra, Leopold Stokowski, Conducting, evening.
- 24—Philadelphia Orchestra, Stokowski, afternoon. End of season.
- 24—Radio Broadcast—Fauré's "Requiem," Casimir Hall, afternoon. *Final broadcast of season.*
- 25—Choral Art Society, Academy of Music, evening.
- 26—Richard Crooks, *Tenor*, Ball Room of the Penn Athletic Club, evening.
- 27—*Students of Mr. Emilio de Gogorza in Voice, Casimir Hall, evening.*
- 27—Choral Society in *The Creation*, Academy of Music, evening.
- 28—*Students of Mr. Josef Hofmann in Piano, Casimir Hall, evening.*
- 29—*Students of Miss Harriet van Emden in Voice, Casimir Hall, evening.*
- 30—*Madame Isabelle Vengerova, Pianist, Madame Léa Luboshutz, Violinist, and Mr. Felix Salmond, Violoncellist, in Faculty Concert, Casimir Hall, Evening.*

May 1-20

- 1—*Students of Madame Marcella Sembrich (acting teacher: Miss Queena Mario) in Voice, Casimir Hall, evening.*
- 2—Fortnightly Club Concert, Academy of Music, evening.
- 3—Symphony Club Concert, Academy of Music, evening.
- 4—*Students of Mr. Horatio Connell in Voice, Casimir Hall, evening.*
- 5—*Students of Mr. Marcel Tabuteau in Oboe, Casimir Hall, evening.*
- 11—*Students of Mr. Wilhelm von Wymetal, Jr. in Operatic Acting, in performances of scenes and selections from operas, Plays and Players Theater, evening.*
- 12—Mr. Josef Hofmann, *Pianist*, Casimir Hall, evening. *Last Faculty Recital of Season.*
- 13—*Students of Mr. Wilhelm von Wymetal, Jr., Plays and Players Theater, evening.*
Second evening of operatic performances.
- 14—*Students of Mr. Wilhelm von Wymetal, Jr., Plays and Players Theater, evening.* *Third evening of operatic performances.*
- 18—*Students of Dr. Louis Bailly in Viola, Casimir Hall, evening.*
- 19—*Students of Madame Isabelle Vengerova in Piano, Casimir Hall, evening.*
- 20—*Students of Mr. David Saperton in Piano, Casimir Hall, evening.*

An ornate, symmetrical border in a dark brown or black ink on a light tan background. It features intricate floral motifs, including large five-petaled flowers, smaller blossoms, and scrolling vines with leaves. The border frames the central text area.

OVERTONES

THE MONTHLY PUBLICATION OF THE CURTIS INSTITUTE OF MUSIC

May
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OVERTONES

ELBERT LENROW, *Editor*

C O N T E N T S

Articles

Editorial Comment.....	209
Opera Regarded from Several Viewpoints..... <i>Horatio Connell</i>	211
Concepts of Time, Measure, and Rhythm.... <i>Placido de Montoliu</i>	215
With Our Graduate Students:	
Henri Temianka in Europe.....	220
Benjamin Grobani's Philadelphia Recital.....	221
Student Activities:	
Casimir Hall Concerts.....	223
Opera.....	227
Concert Course Recitals.....	229
Chamber Music.....	231
The Curtis Symphony Orchestra.....	231
Radio Broadcasts.....	233
Other Events.....	234
Faculty Activities.....	236
Glimpses of the Institute:	
XI. Office of the Executive Secretary.....	239
Index to Volume II.....	240

Illustrations

Horatio Connell, <i>Instructor in Voice</i>	210
Placido de Montoliu, <i>Instructor in Eurhythmics</i>	214
Interior of Casimir Hall.....	222
Soloists, Chorus, and Orchestra Participating in Season's Final Pennsylvania Museum Chamber Music Concert by Curtis Students.....	230
Office of the Executive Secretary.....	238





Editorial Comment

WITH the end of The Curtis Institute of Music's seventh season close at hand, one aspect of the past eight months which seems especially worthy of comment is the new high level achieved by students in the scope and frequency of their appearances before the public through the auspices of the Institute. Never before has there been such an abundance of opportunity for gaining practical experience in public concert appearances. The record for the season runs something like this: student participation in seventeen performances by The Philadelphia Grand Opera Company; six concerts by The Curtis Symphony Orchestra in addition to professional engagements in conjunction with the Harrisburg Music Festival and in two special radio broadcasts in a regular symphonic series sponsored by The Columbia Broadcasting System; five chamber music concerts in the Pennsylvania Museum of Art; twenty radio broadcasts of programmes by The Curtis Symphony Orchestra, chamber ensembles, and vocal and instrumental soloists; twenty-four concerts in a series presented to colleges, clubs, and cultural groups; and twenty-nine concerts in Casimir Hall to which the public was admitted. In addition to these events, there were a large number of informal afternoon students' recitals not open to the public and an abundance of appearances by individual students, either in concert or over the radio, arranged through the medium of the Institute. Bring this list of the season's musical events to a total with the inclusion of the ten Faculty recitals, each in its way a unique occasion, and one may be able to form some idea of the generous number of programmes, distributed over a fairly brief academic season of eight months, in which students may find a two-fold advantage . . . the ready means of broadening their knowledge of the best of musical literature, in other fields as well as their own, and the opportunity of performing themselves as freely as their state of progress warrants.

OVERTONES



Camera Portrait by Albert Petersen

HORATIO CONNELL, *Instructor in Voice*



Opera Regarded from Several Viewpoints

By HORATIO CONNELL

WE HAVE the vocal, artistic, and financial standpoints from which to view opera. Too often the vocal and artistic realms are opposed or hindered by the stressing of the financial side. In order to obtain the best results in opera, it must—like the symphony orchestra and other educational activities—become independent of financial cares. All those who are concerned with its production must not be hampered even by reasonable financial considerations. These must be cared for by the state, individuals, or endowments. Lack of proper financial support means insufficient rehearsals, not the best available talent, poor stage scenery, an indifferent orchestra.

However, apart from such considerations, one of the greatest handicaps of all is our present system of enormous opera houses, with their sweeping horse-shoes of boxes and their wide open spaces—so arranged, presumably, that the crowds therein may make possible the opera. Combine this disadvantageous circumstance with the almost unbelievably bad singing often projected over the opera footlights, and you have a very poor vocal performance, inartistic and uninteresting.

What is the cause of so much poor singing and so many over-worn voices in the opera? The reasons for this are several: Impatience and the longing for a career on the part of those who possess good voices. The lack of desire or willingness to lay a solid foundation, which, by the way, requires years of faithful application to study. (Many do not wish to submit to such study, but they should be compelled to undergo it before entering upon a public career.) The exploiting of young, naturally fine voices, which too frequently are cast to sing

operatic rôles before their possessors can properly sing a simple ballad. What a crime this seems!

The reasons enumerated above are bad enough, but a still greater reason for the bad operatic singing and the early ruining of fine voices is to be found in the conditions which prevail in the opera house itself. The opera house is too big. It is not humanly possible for a voice to endeavor, year after year, adequately to fill the great spaces of the present-day large opera house and at the same time be obliged to combat the force of an imposing orchestra placed directly before the singer and separating him from the space into which he wishes to project his voice. Inevitably this circumstance causes "forcing" the voice, and this continual forcing robs the voice of its natural bloom, strains the vocal muscles, and causes off-pitch singing. As a natural result, the average singer is pretty well finished before he or she reaches the age of fifty.

It would not be a difficult matter to name many former operatic stars who were dropped by the public and by the managers during their fullest years of ripe experience, when they were not yet fifty years old, because their voices had lost their quality, trueness to pitch, and general original musical characteristics. What a sad commentary upon the art of operatic singing!

It is a well known fact that concert and oratorio singers retain their voices in good condition and sing well for many years past their half-century birthdays. Why? The answer is obvious. Through singing well and by not forcing their voices.

It is a sad—not to say tragic—thing to see a finely schooled young singer come forth and sing with beautiful tone and artistry in a recital or oratorio performance, then sing in opera with equal vocal and artistic success, and then, within perhaps ten years of continued operatic singing, exhibit an indisputable deterioration. Too frequently, when one notes the same singer's work after such a period, there is noticeable a very considerable loss in tone quality and tone purity, and steadfastness to pitch has completely departed.

As we perceive these things and believe that there is a remedy for them, it behooves us of this generation to put our operatic house in

order, and thus save the day for the rising generation of singers. To help towards attaining this end, I suggest the following procedure:

Compel pupils to study correctly and faithfully and allow them sufficient time in which to accomplish a thorough job.

Build the opera houses smaller, so as to seat not more than perhaps two thousand persons. This is very important. The Prince Regent Theater in Munich is a fine example of an opera house embodying this principle.

Give the greatest possible attention to the acoustical properties of the opera houses. Consider the minutest details: wood panelling and wooden seats, but no plush anywhere. Every consideration should be made for the singer, in order that he may produce his finest effects without forcing his voice or shouting.

Arrange the orchestra under the stage as did Wagner in Bayreuth.

We have in The Curtis Institute of Music a school for teaching and training the young singers, but the other part of the plan is for the future. May it be near at hand! May we here in Philadelphia set an example to the world in the form of a "singer's opera house" and a kind of opera performance which will compare favorably with the Golden Age of opera at the end of the eighteenth and the beginning of the nineteenth centuries!



OVERTONES



Camera Portrait by Albert Petersen

PLACIDO DE MONTOLIU, *Instructor in Eurhythmics*



Concepts of Time, Measure, and Rhythm

By PLACIDO DE MONTOLIU



THE MEANING of these three terms—time, measure, and rhythm—as interpreted in current standardized musical pedagogy is a sort of conventional means to make music measurable. A certain allowance is accorded to rhythm which is considered by some theorists as something different and independent from time and measure, a synonym of phrasing, or of emotional release, a manifestation of pure intellectual activity or of instinct. However, even rhythm is generally relegated, with time and measure, to the bookkeeping department of music. But when we confront the works of the great masters and their rendering by some of the virtuosi, we are surprised at the liberties taken with the metric structure of the works, we notice that the phrase often laughs at the measure, and we wonder whether or not the theories we learned are wrong or the composers and these virtuosi in error! We are then told that actually we have not been erroneously taught, but that it is a prerogative of genius to take what liberties one wants with established rules and to indulge in any personal and individual interpretation, whereas the modest musical middle-class should take no such liberties, but strictly obey the law. Of course, this is not an explanation, not even an excuse. An art based upon principles which are disregarded by its highest representatives is not an art; it is nothing positive, vital, because it destroys itself. I am firmly convinced that the real virtuosi—I mean those who possess the musical virtues developed to the highest degree of perfection—are precisely those who have assimilated the laws of time, measure, and rhythm so completely that they can afford to play with them, to obey and command them because they, the artistic virtuosi, have become the laws themselves. The teachings we find in the music books are not wrong in the sense that they teach things which are not true, but they miss the essential point. Rhythm is not a thing we can learn, but a complex of conditions of body, feeling, and mind which we must acquire through experience.

In the plastic arts our emotion derives from the contemplation of fixed forms, we can appreciate and enjoy them at our leisure, being able to shift our attention from the whole to any particular detail. Plastic forms in sculpture and painting speak to us without the necessity of an interpreter. They are expressed by spatial proportions. The time in which it has taken the artist to complete them does not enter as a factor in our aesthetic perception of them. In music and the dance the perception is of a quite different nature. Its characteristic is precisely the vital importance of the element of time, which is the essential factor. Not abstract time, but time divided into units of certain length, the proportions between which determine the form. Forms in music and the dance require an interpreter to re-create them in actual sound or bodily movement, because they exist only potentially in the score. It is impossible to contemplate them while shifting our attention to this or that part—we cannot contemplate them in their fullness at once. It is necessary to witness the repetition of the whole process of their creation reduced to proportions of time, within our limits of perception. The message of music and the dance is of a kind that dispenses with an intellectual explanation of its meaning, strikes immediately the feelings, and goes straight to the heart, because the movements of the sounds and the movements of the body are a first-hand expression of the feelings.

Time, rhythm! What fascinating subjects for metaphysical speculation! We handle them so freely in music and the dance, we split them in countless divisions, we group their units in unlimited combinations, we play familiarly with them, they are constantly in us, around us, and we cannot tell what their essence is. We cannot conceive time but in fragments or units of different lengths, and these units cannot be determined unless we fix certain points of time in our minds, and to fix these points we have to pass through them. Time is—(and I do not pretend to give a definition of it)—like the wake left behind by our consciousness as it passes from one point to another.

Movement and the consciousness of it are then inherent in the human conception of time and space, which is identical with the idea of movement. Just as we measure the span of our life and all its episodes by our consciousness of them, we measure also these short moments of exalted life through which we pass when we create, perform,

or hear a musical work. The musical measure then is not a conventional device to make music measurable. This measurement is the inevitable consequence of our consciousness of time and movement. In the measure we feel the pulsation that preserves the continuity of life in all its forms. Measure is not only the interval of time between one bar and the next; a beat, any fraction of a beat, is a smaller measure, while sentences, phrases, and periods, and all the larger forms are larger measures. Measure not only furnishes the animated frame for all forms but keeps them moving, continuously, determining their proportions. The sense for time proportions is the very essence of musicianship.

To obey the law of rhythmic impulse as expressed by the measure does not interfere with the proper punctuation, nor with the expressive and dynamic accentuation. The initial accent which we put on the first of a sense-making group of notes, anacrousic or thetic, and the rhythmic impulse on the first beat of the measure, have an entirely different meaning. The first is the result of a contrast produced by the rest that precedes it. From the motor-rhythmic standpoint, and independently of any kind of harmonic cadence and modulation, the punctuation depends on the diminution of intensity and duration of the final note in the preceding group, which is necessary to prepare the new attack. The function of the initial impulse on the first beat of the measure is not to mark the beginning of a word, a sentence, or a phrase, but to insure, by its periodical recurrence, the energy necessary to the completion of the form, and to determine the proportions of time and intensity of its components. Even when the first beat of the measure is silent, we must inwardly feel and realize the rhythmic impulse on it if we do not want to break the flow of the musical thought and emotion.

The measure is not a tyrannical rule which we must blindly obey. We need not rebel against it in order to be free in our expression. It is thanks to the measure that we can build the musical words, sentences, and phrases. Measure is the animated frame of the musical form. Only through our consciousness of tempo and measure can we feel and appreciate the effect brought on our emotions by all the irregularities deriving from the rubatos, accelerandos, ritardandos, suspensions, unexpected expressive accents, and all subtleties of

meaning. Any alteration in the metrical structure, be it in the number of the measure's beats, or in the grouping of measures, affects the harmonic structure. And in certain cases—as for instance, taking a waltz in the movement of a funeral march, or vice versa—where the harmonic and melodic structure can be kept unchanged, even then the mere change from $3/4$ to $2/4$, or the opposite, suffices to give the music an entirely different mood and expression. The measure, whether keeping the same meter or alternating different meters, lends itself willingly to all the capriciousness of phrasing. Take for instance certain rhythmic motives of the anacrousic type, and, as you link them in succession, shorten or lengthen the anacrousic or thetic part; if the motives are carefully prepared, the result will be charming and unusual alternations of different meters. It is only when we ignore the significance of measure, when our measure-feelings and images are blurred and fail to master it, that we blindly become its slaves.

But measure means something still more vital. Whatever the number of beats, a measure is in itself a complete form, expressing the creative impulse, its continuity, exhaustion, and resolution into the next impulse, thus giving a vivid example of the eternal orderly manifestation of things. We express in the measure the crescendo and diminuendo of our own vitality.

Thus conceived, the succession of measures becomes a *cantus firmus* of rhythmic pulsations that flows from beginning to end of the musical work. And we can consider even a single unharmonized tune as an example of two-part rhythmic counterpoint.

This pulsation organized into measures, sentences, phrases, and the other larger forms is the impelling force that generates the movements of the sounds when the composer creates the work in his imagination and when the performer executes it. Rhythm cannot be conceived unless something moves continuously, and things can move continuously only when impelled and governed by rhythm. Thus, both concepts—rhythm and movement—are inseparable.

The matter of priority of one or the other would lead only to a hair-splitting metaphysical discussion. But it is interesting to point out that our present conception of rhythm, as the unification of pulse and measure, like the unification of the scale and the major and minor modes, is the product of a long intellectual evolution. In spite of

this systematization, the principle remains the same, as well as the primordial urge that compels us to move under the stimulus of rhythm, that makes us feel the need of rhythm to insure the continuity of movement, of life, to give organized expression to our emotions in the forms of Dance, Music, and Poetry.

The human concept of rhythm is the sum total of our experiences in movement, time, and measure—all four being inseparable. We cannot define rhythm in its essence, we know it only as a phenomenon, as an emotional and motor reaction. As the dance is an offspring of rhythm, so is harmony, for it does not consist only in the superposition of sound that produces a certain effect, but in the orderly and logical progression of each sound from one harmonic body to another. Rhythm takes care of this progression on which depend the places of the sounds in the harmonic body or chord.

The priority of rhythm over melody and harmony is undeniable, it is made still evident in the song-dances of certain savage tribes in Africa and the South Pacific, which cannot yet be termed music, but only rhythmic-motor-vocal utterance. Age old evolution has made it possible for man to conceive music which seems to elude rhythm, floating in the air like clouds incessantly changing their shape. But we must not be deceived by appearances, even this seemingly formless music is strongly supported by the frame of measure.

It is natural and logical, then, to conclude that our first musical experience must be the spontaneous response of our feelings to the stimulus of rhythm, by the medium of bodily motion. This response becomes orderly through the intervention of the mind which organizes the rhythmic material and explains the correlation of cause and effect in rhythmic expression. These first experiences should be free from melodic and harmonic implications in order to allow the sense of hearing and the sense of movement to concentrate on the essentials of rhythmic expression: coordination of movements in time and space, control over balance, control over tension and relaxation.

As has been said already, rhythm is not something we can learn through standardized methods, we have to acquire and assimilate it through individual experiences involving the activity of our mental and physical powers as well as our phantasy and emotions.

With Our Graduate Students

HENRI TEMIANKA IN EUROPE



THE YOUNG Polish violinist, Henri Temianka, one of the first graduates of The Curtis Institute, heard in this country in brilliant performances during the past two years and hailed as a "real discovery" of recent seasons, has been electrifying European audiences in Norway, Sweden, Holland, Belgium, Austria, Germany, and Spain during this past winter. The unanimous critical verdict is that this young virtuoso sweeps everything before him with his skillful playing. Below are some of his notices, extraordinary tributes rarely won by any artist.

OSLO *AFTENPOSTEN*: "Temianka is assuredly one of the chosen few."

OSLO *MORGENBLADET*: "He now stands absolutely in the front row of great violinists."

OSLO *NATIONEN*: "The audience went wild, and no wonder."

ANTWERP *MATIN*: "His tone is of crystalline purity and he plays with exquisite musicianship. He is, briefly, a staggering virtuoso."

ROTTERDAM *MAASBODE*: "Temianka is one of the beloved figures of our concert halls, a musician of rare gifts in the expression of his art."

THE HAGUE *RESIDENTIEBODE*: "His playing of Ravel's *Tzigane* was colossal."

VIENNA *NEUIGKEITS WELTBLATT*: "Then came the sensation of the evening, Temianka, playing the Lalo *Spanish Symphony* with extraordinary power, expression, and tone, and absolutely finished technique; each movement was a masterpiece. The success grew to storms of applause such as only the greatest virtuosos can call forth."

STOCKHOLM *DAGBLADET*: "He gives his best and innermost with all the glowing enthusiasm of youth. His technique is flawless, his interpretation masterful! We are eagerly awaiting the return of this extraordinary and brilliant violin genius."

BARCELONA *LA VANGUARDIA*: "At the concert of the Philharmonic Society Henri Temianka easily proved why he is held in such high regard elsewhere in Europe. His mastery is complete and his interpretations are in the loftiest style."

EARL FOX, student of Mr. Kaufman in Accompanying, who served as official accompanist for Mr. Temianka during his European tour, also received notices of unusually high praise and commendation.

THE HAGUE *COURANT*: "Earl Fox was not only a remarkable accompanist, but proved to be a sensitive artist besides, in the *Sonata* of Mozart, and one who does not lack virtuosity either—as in the *Tzigane* of Ravel."

OSLO *TIDENS TEGN*: "Throughout the entire programme Temianka had a most excellent collaborator in Earl Fox, a remarkable pianist, who understands the

secret of the art of accompanying, consisting in the seeming contradiction of being at the same time solid, pliable, individual and independent."

ANTWERP *LA COMÉDIE*: "We also wish to mention Mr. Earl Fox, the intelligent and devoted collaborator of the violinist, whose playing showed excellent taste and talent."

BENJAMN GROBANI'S PHILADELPHIA RECITAL

THE Philadelphia début, in recital, of Benjamin Grobani, *Baritone*, graduate student of The Curtis Institute (where his teacher was Mr. de Gogorza) and member of The Philadelphia Grand Opera Company, took place in the Academy of Music Foyer on Tuesday evening, April 21. Mr. Grobani's programme was long and varied, including songs in no less than six languages. The five groups included interesting works by Peri, Lully, and Gluck; Brahms, Wolf, Pfitzner, and Grieg; Fauré, Chausson, Joseph Szulc, and Ravel; Cyril Scott and Roger Quilter; and Moussorgsky, Dargomyschsky, and de Falla. His notices in the Philadelphia press of April 22 were uniformly approbatory and enthusiastic.

PUBLIC LEDGER: "Grobani gave a recital before a more than capacity audience which received him with salvos of applause after each number. He showed a voice of exceptional power . . . and sang with admirable intonation and artistry."

INQUIRER: "The richly resonant voice of the singer was amply able to cope with an ambitious programme. Mr. Grobani not only delighted his hearers by a display of his vocal powers in many familiar songs, but he also introduced three new numbers not previously heard here."

BULLETIN: "The baritone's voice is voluminous and of fine resonance, and he sings with excellent musicianship. He has the dramatic instinct and knows how to put fervor into his work and to sing with the fullness and firmness of tone that distinguishes the true baritone. Good phrasing and distinctness of enunciation are to be noted."

RECORD: "Mr. Grobani's voice possesses a wealth of natural richness and beauty which he uses to great advantage. His tones are full and round and his voice never loses its emotional depth and sonorous quality."

DAILY NEWS: "Grobani has a powerful dramatic tone. There was no forcing of notes or lack of melody. He sang Russian songs with the same fluency with which he interpreted lieder songs. He was heard in Italian arias with the same acclaim that marked his singing of the popular *Mélodie Hébraïque* of Ravel."

His accompanist in this recital was Theodore Saidenberg, graduate student of Mr. Kaufman in Accompanying, who has served as accompanist for Efram Zimbalist and Erika Morini in their recent concert appearances in this country. Mr. Saidenberg's playing was also highly praised in all the reviews of the Grobani recital.



INTERIOR OF CASIMIR HALL



Student Activities

CASIMIR HALL CONCERTS



LESS than sixteen students' concerts have occurred since the last account of this series in our April issue, bringing the total number of these concerts to one of twenty-nine. The adoption this year of the practice of having informal afternoon recitals to supplement the more formal evening recitals explains in part the lower figure of twenty-nine Students' Concerts as compared with last season's total of thirty-seven. Limitations of space have prevented the mention, in every instance, of the names of all works presented, but the following résumés will be found to be fairly complete:

Mr. Torello's students in *Double Bass* participated in the Fourteenth Concert on the afternoon of April 16, with the programme as follows: Johann Galliard's *Sonata in A major*, played by Irven Whitenack; Emile Ratez's *Parade* and *Arabesque*, played by Frank Eney; Lorenzitti's *Gavotte* and Caix d'Hervelois's *Le Papillon*, played by Irven Whitenack; Jean d'Andrieu's *Sonata in G major* and Emile Ratez's *Thème, Variations et Fugue*, played by Oscar Zimmerman; and, in conclusion, a first performance of Isaia Billè's *Danza Satanica* and the playing of C. Franchi's *Introduction et Tarentelle* by Jack Posell. The accompanist for these works was Ralph Berkowitz, student of Mr. Kaufman.



The Fifteenth Concert took place on the evening of April 22, when students of Madame Vengerova, in *Piano*, were heard. Sol Kaplan played the *Prelude* from Bach's *English Suite in A minor* and the first movement from Beethoven's *Concerto in C major*, Opus 15. In the latter work the orchestral part was played on a second piano by Florence Frantz. Zadel Skolovsky followed with Mendelssohn's *Variations sérieuses*, Opus 54, and Chopin's *Etude in C sharp minor*, Opus 10, No. 4. A group played by Louise Leschin consisted of the Bach-Tausig *Toccata and Fugue in D minor*, Chopin's *Nocturne in D flat major*, Opus 27, No. 2, and the Paganini-Liszt *Etude in E major*, No. 5. The two works performed by Eugene Helmer were Chopin's *Nocturne in F sharp minor*, Opus 48, No. 2, and Liapounoff's *Lesghinka* (Caucasian Dance). The programme was concluded with the playing of Rachmaninoff's *Suite for Two Pianos*, Opus 17, by Louise and Joana Leschin.



Students of Mr. Salmond, in *Violoncello*, presented the Sixteenth Concert on the afternoon of April 23. Boccherini's *Adagio* and Boëllman's *Variations Symphoniques*, Opus 23, were played by Orlando Cole; Helen Gilbert was heard in Handel's *Sonata in G minor*, No. 1, and the first movement from the *Concerto in D minor*, by Lalo; then followed two movements from the *Concerto in B flat major* by Boccherini, played by Katherine Conant, and, lastly, two movements from the *Con-*

OVERTONES

certo in D major, No. 2, played by Frank Miller. Joseph Rubanoff, student of Mr. Kaufman in Accompanying, was at the piano in the works played by Helen Gilbert, and Florence Frantz, student of Mr. Kaufman in Accompanying, assisted in the performance of the remainder of the programme.



A long and varied programme made up the Seventeenth Concert, by students of Mr. Saperton, in *Piano*, on the evening of April 24: Bach's *Organ Fantasy and Fugue in G minor* in the Liszt adaptation, played by Jorge Bolet; Mendelssohn's *Variations sérieuses*, played by Florence Fraser; Albéniz's *El Puerto* and *El Albaicin*, played by Rosita Escalona; Liszt's *Waldesrauschen* and *Fantasia quasi Sonata: "Après une Lecture du Dante,"* played by Jorge Bolet; Debussy's *Feux d'Artifice* and Ravel's *Toccata*, played by Jean-Marie Robinault; the first movement from Saint-Saëns' *Concerto in G minor*, Opus 22, played by Lilian Batkin (with the orchestral part played on a second piano by Irene Peckham); the first movement from Rubinstein's *Concerto in D minor*, Opus 70, played by Jeanette Weinstein (with the orchestral part played on a second piano by Theodore Saidenberg); the first movement from Rachmaninoff's *Concerto in C minor*, Opus 18, played by Irene Peckham (with the orchestral part played on a second piano by Jorge Bolet); and, as a concluding work, the Liszt-Busoni *Rhapsodie Espagnole*, played by Jean-Marie Robinault (with the orchestral part played on a second piano by Jorge Bolet).



The Eighteenth Programme, on the evening of April 27, was devoted to students of Mr. de Gogorza, in *Voice*. Abrasha Robofsky, *Baritone*, sang two songs by Gluck and Schumann, Agnes Davis, *Soprano*, arias by Verdi and Puccini, with an Old English song arranged by Lane Wilson, and Edward Kane, *Tenor*, two songs by Donizetti and Daniel Wolf. Benjamin de Loache, *Baritone*, was heard in songs by Händel, Scarlatti, and Hugo Wolf, together with a Negro Spiritual. The concluding work presented Agnes Davis and Abrasha Robofsky in the duet, *Ciel! mio padre!* from Verdi's *Aida*. Conrad Thibault, *Baritone*, and Fiorenzo Tasso, *Tenor*, were indisposed and did not sing. Elizabeth Westmoreland, a student of Mr. Kaufman in Accompanying, assisted Benjamin de Loache at the Piano; Miss Winslow was accompanist for the remainder of the programme.



On the following evening, April 28, students of Mr. Hofmann, in *Piano*, participated in the Nineteenth Concert. Joseph Levine played the Bach-Busoni *Chaconne in D minor* and the first movement from Tschaikowsky's *Concerto in B flat minor*. Martha Halbwachs played Liszt's *Funérailles*, Brahms' *Capriccio in G minor*, Opus 116, No. 3, and Dohnányi's *Capriccio in F minor*. The group played by William Harms consisted of the Bach-Busoni *Toccata and Fugue in D minor*, Chopin's *Nocturne in F major*, Opus 15, No. 1, Debussy's *Minstrels*, and Mendelssohn's *Variations sérieuses*, Opus 54. The concluding work was Liapounoff's *Concerto in E flat minor*, played by Nadia Reisenberg. In the Tschaikowsky and Liapounoff concertos, Mr. Harry Kaufman played the orchestral parts on a second piano.



Students of Madame Sembrich, in *Voice*, presented the Twentieth Concert, on the evening of May 1. In the absence of Madame Sembrich because of illness, these students were prepared by Madame Queena Mario. Sylvan Levin was at the Piano.

OVERTONES

Ruth Gordon, *Contralto*, opened the programme with a group of songs by Benedetto Marcello, Hugo Wolf, Franz von Woyna, Gretchaninoff, and Ponchielli. Henriette Horle, *Soprano*, continued with songs by Mozart, Richard Strauss, Joseph Szulc, Harriet Ware, and Donizetti (assisted in this last work by Ardelle Hookins, *Flautist*). Vera Resnikoff, *Soprano*, was heard in an all-Russian group of works by Rimsky-Korsakoff, Dargomyschsky, Rachmaninoff, Gretchaninoff, and Glière. Following this, Miss Horle and Miss Gordon collaborated in a recitative and duet for soprano and contralto: *Questo duol che si v'affanno* from von Flotow's *Martha*. Natalie Bodanskaya, *Soprano*, continued with songs by Mozart, Brahms, Donizetti, John Carpenter, and Richard Hageman. Genia Wilkomirska, *Dramatic Soprano*, contributed a group of works by Bizet, Schubert, Tschaikowsky, Jean Kürsteiner, and Giordano. The programme was brought to an end by Mildred Cable, *Dramatic Soprano*, singing compositions by Mozart, Samuel Alman, Joseph Achron, Mahler, and Verdi.



The evening of May 4 marked the Twenty-first Concert, by students of Mr. Connell, in *Voice*. Alfred De Long, *Bass-Baritone*, opened the programme with songs by Händel and Gounod and an Old English song arranged by Lane Wilson. Eugene Ramey, *Tenor*, sang works by Bizet, Brahms, and Chausson. (In the last of these, he was assisted at the Organ by Donald Wilcox, a student of the late Dr. Farnam.) Walter Vassar, *Baritone*, followed with songs by Richard Strauss, Arthur Sullivan, and Massenet. A group presented by Albert Mahler, *Tenor*, included compositions by Mozart, Brahms, and Wagner. Florence Irons, *Soprano*, continued with songs by Mozart, Richard Hageman, and Wagner. Daniel Healy, *Tenor*, was heard in a group of five Old Irish songs. Rose Bampton, *Contralto*, followed with works by Tschaikowsky, Edith Braun (dedicated to Mary Louise Curtis Bok), and Brahms. The concluding work of the programme was Brahms' *Alto Rhapsodie*, sung by Rose Bampton, *Contralto*, assisted by Albert Mahler and Eugene Ramey, *Tenors*, and Alfred De Long and Walter Vassar, *Basses*. Accompaniments for the programme were provided by Elizabeth Westmoreland and Sylvan Levin.



Students of Mr. Tabuteau, in *Wind Ensemble*, participated in the Twenty-second Concert on the evening of May 5. Charles Gounod's *Petite Symphonie* was played by Kenton Terry and John Hreachmack, *Flutes*; Sidney Divinsky and Isadore Goldblum, *Oboes*; Robert Hartman and Emil Schmachtenberg, *Clarinets*; William Santucci and Andrew Luck, *Bassoons*; and Atillio de Palma, Henry Whitehead, Harry Berv, and Sune Johnson, *French Horns*. The second movement from the *Trio in C major*, Opus 87, by Beethoven, was performed by Isadore Goldblum and Arno Mariotti, *Oboes*, and Robert Hester, *English Horn*. This was followed by Vincent d'Indy's *Chanson et Danses*, Opus 50, played by Ardelle Hookins, *Flute*; Isadore Goldblum, *Oboe*; James Collis and Leon Lester, *Clarinets*; William Santucci and Andrew Luck, *Bassoons*; and Theodore Seder, *French Horn*. The first and second movements from Händel's *Sonata*, No. 1, were performed by Harold Gomberg, *Oboe*, and Harlow Mills, *Piano*. The concluding work was Richard Strauss' *Serenade in E flat major*, Opus 7, played by Emil Opava and Kenton Terry, *Flutes*; Isadore Goldblum and Sidney Divinsky, *Oboes*; James Collis and Robert Hartman, *Clarinets*; Felix Meyer, *Bass Clarinet*; William Santucci and Andrew Luck, *Bassoons*; and Theodore Seder, Sune Johnson, Harry Berv, and Atillio de Palma, *French Horns*.

OVERTONES

The Twenty-third, Twenty-fourth, and Twenty-fifth Concerts were given over to *Three Evenings of Opera*, presented in the Plays and Players Theater, the details of which are to be found below under the heading of *Opera*, on page 227.

Twenty-sixth in this series of Students' Concerts was the concert given by students of Miss van Emden, in *Voice*, on the evening of May 15. Selma Amansky, *Soprano*, sang Ildebrando Pizzetti's *Tre canzoni*, assisted by The Casimir Quartet. In addition, she presented an aria by Verdi and songs by Brahms, Gustavo Morales, and Alexandre Georges. Kathryn Dean, *Contralto*, was next heard in a group of works by Schubert, Richard Hageman, Powell Weaver, and Hermann Bemberg. Irene Singer, *Soprano*, was indisposed and did not sing the group announced. In her stead, Ira Petina, *Soprano*, sang works by Rachmaninoff and an XVIII century song arranged by Weckerlin. Paceli Diamond, *Soprano*, continued with the singing of works by Rachmaninoff, Wagner, Becker, and von Weber. The programme was concluded with a scene from Mascagni's *Cavalleria Rusticana*, sung by Paceli Diamond, *Soprano*, Ira Petina, *Soprano*, and Albert Mahler, *Tenor* (a student of Mr. Connell). At the Piano was Joseph Rubanoff, a student of Mr. Kaufman in Accompanying.

Students of Mr. Bailly, in *Viola*, were heard in the Twenty-seventh Concert, on the evening of May 18. Max Aronoff played Tommaso Vitali's *Chaconne* and Johannes Brahms' *Sonata in F minor*, Opus 120, No. 1. Leon Frengut was heard in Jenö Hubay's *Concerto*, Opus 20 (in one movement). Mozart's *Concerto*, Opus 107, was played by Leonard Mogill. In this work the cadenza for the last movement (*Rondo*) was one composed by Rosario Scalero. At the Piano in this concert was Florence Frantz, a student of Mr. Kaufman in Accompanying.

The Twenty-eighth Concert, on the evening of May 19, was devoted to students of Madame Vengerova, in *Piano*. The opening number was Bach's *Italian Concerto*, played by Selma Frank. The Bach-Liszt *Prelude and Fugue in A minor* and Mousorgsky's *Pictures at an Exposition* (in part) were played by Sonia Hodge. Joana Leschin continued the programme with Debussy's *Reflets dans l'eau*, Rachmaninoff's *Moment musical in E flat minor*, and Stravinsky's *Etude in F sharp major*, Opus 7, No. 4. Cecile Geschichter was heard in Chopin's *Berceuse*, *Valse in D flat major*, Opus 64, No. 1, and *Concerto in E minor*, Opus 11 (first movement only). In the last work, Florence Frantz played the orchestral part at a second piano. The second and third movements from the *Concerto in E minor* were played by Bella Braverman, with Yvonne Krinsky performing the orchestral part at a second piano.

The Twenty-ninth (and last) Students' Concert occurred on the evening of May 20, when a programme was played by students of Madame Luboshutz and Miss Poska, in *Violin*. Laura Griffing opened the programme with Tommaso Vitali's *Ciaccona* and later played Saint-Saëns' *Havanaise* and the Dinicu-Heifetz *Hora Staccato*. Eva Stark was heard in the first movement from the *Concerto in A minor*, Opus 28, by Goldmark. Mozart's *Sonata, No. 6, in G major* and the first movement from the *Concerto in G major*, Opus 76, by De Bériot, were performed by Eugene Orloff. The programme ended with Ethel Stark's playing of the Lalo *Symphonie espagnole*. In the Mozart sonata, Eugene Orloff was assisted at the piano by Sol Kaplan, a student of Madame Vengerova; in the remainder of the programme, the accompanist was Eugene Helmer, a student of Mr. Kaufman in Accompanying.

OPERA

THE PHILADELPHIA Grand Opera Company, affiliated with The Curtis Institute of Music, presented Richard Wagner's *Tannhäuser* on Thursday evening, April 16, as the eighteenth and last performance of its fifth and most ambitious season. Guest artists participating in this opera included the well-known figures of Ivan Steschenko, Bruno Korell, John Charles Thomas, Marianne Gonitch, and Cyrena van Gordon. As usual, artist-students of the Voice Department of The Curtis Institute assisted the principals, appearing in the cast as follows:

Walther von der Vogelweide
Biterolf
Heinrich der Schreiber
A Young Shepherd

Four Noble Pages

Albert Mahler, *Tenor*
Abrasha Robofsky, *Baritone*
Conrad Thibault, *Baritone*
Florence Irons, *Soprano*
{ Helen Jepson, *Soprano*
{ Selma Amansky, *Soprano*
{ Agnes Davis, *Soprano*
{ Ruth Gordon, *Mezzo Soprano*

The Conductor was Eugene Goossens and the Stage Director, Wilhelm von Wymetal, Jr., of the faculty of the Institute.

Announcement has been made that during the forthcoming season of 1931-1932 a series of twenty performances will be presented under the auspices of the Philadelphia Grand Opera Association. Leopold Stokowski, Fritz Reiner, and Eugene Goossens will be the conductors for the season. Wilhelm von Wymetal, Jr., will again stage the company's productions. *Wozzeck*, the sensational modern opera by Alban Berg, which was given its American première by the Philadelphia Grand Opera Company on March 19th, will be presented early in the season, under the conductorship of Mr. Stokowski.

"THREE EVENINGS OF OPERA"

AN INNOVATION of much interest this season was the series of three Students' Concerts by students of Mr. Wilhelm von Wymetal, Jr., in *Operatic Acting*, given in the theater of Plays and Players. The programmes presented complete acts and fragments from scenes of several of the operas studied this year under Mr. von Wymetal, and these scenes were performed with settings, lights, costumes, orchestral

OVERTONES

accompaniment, and so forth. The Stage Director was Mr. von Wy-metal, while the Musical Director and Conductor was Sylvan Levin, student of Mr. Mlynarski in Conducting and Assistant Conductor of The Philadelphia Grand Opera Company. The accompaniments were provided by Mr. Levin, both at the Piano and with the assistance of an orchestra of thirty members selected from The Curtis Symphony Orchestra.



The First Programme (the Twenty-third Students' Concert) was presented on the evening of May 11, in four sections. Act Three of Puccini's *Madame Butterfly* was sung, to a piano accompaniment, by the following cast: *Cho-Cho-San*, Agnes Davis; *Suzuki*, Ruth Gordon; *Kate Pinkerton*, Carol Deis; *B. F. Pinkerton*, Albert Mahler; and *Sharpless*, Benjamin De Loache.

Act Three of Verdi's *Aida* followed, sung, with orchestral accompaniment, by the following singers: *Aida*, Genia Wilkomirska; *Amneris*, Rose Bampton; *Radamès*, Fiorenzo Tasso; *Amonasro*, Benjamin Grobani; and *Ramfis*, Alfred De Long.

Next was heard a fragment from Act Two of Richard Wagner's *Lohengrin*, with the following students singing to an accompaniment at the piano: *Elsa of Brabant*, Marie Edel; *Ortud*, Edwina Eustis; and *Telramund*, Abrasha Robofsky.

The evening was concluded with the performance of Act Two from Friedrich von Flotow's *Martha*, sung, with orchestral accompaniment, by this cast: *Lady Harriet Durham*, Helen Jepson; *Nancy*, Rose Bampton; *Lionel*, Albert Mahler; *Plunkett*, Alfred De Long; and *Lord Tristan*, Benjamin De Loache.



The Second Programme (the Twenty-fourth Students' Concert) was presented on the evening of May 13, in five groups. First was heard a fragment from Act Three of Richard Wagner's *Lohengrin*, sung, with orchestral accompaniment, by the following students: *Elsa of Brabant*, Mildred Cable; *Lohengrin*, Albert Mahler.

A fragment from Act One of Leoncavallo's *Pagliacci* followed. Mr. Levin was at the piano in this work, accompanying the following cast: *Canio*, Fiorenzo Tasso; *Nedda*, Marie Buddy; *Tonio*, Abrasha Robofsky; *Silvio*, Walter Vassar; and *Beppe*, Albert Mahler.

Next came a fragment from Act One of Verdi's *Aida*, an aria for Aida, sung, to a piano accompaniment, by Elsa Meiskey. This was followed by a fragment from Act Two of the same opera, with these singers: *Aida*, Marie Edel; *Amneris*, Rose Bampton.

The programme was concluded with the performance of Act One from Mozart's *Le Nozze di Figaro*, with the orchestra under Mr. Levin, and with the singers as follows: *Count Almaviva*, Abrasha Robofsky; *Susanna*, Natalie Bodanskaya; *Cherubino*, Inez Gorman; *Marcellina*, Paceli Diamond; *Bartolo*, Alfred De Long; and *Basilio*, Eugene Ramey.



The Third Programme (the Twenty-fifth Students' Concert) was presented on the evening of May 14, again in five sections. First was heard Act Two from Gounod's *Faust*, accompanied by the orchestra under Mr. Levin's direction, and with

this cast of singers: *Marguerite*, Selma Amansky; *Martha*, Edwina Eustis; *Faust*, Eugene Ramey; *Mephistopheles*, Alfred De Long; and *Siebel*, Ira Petina.

This was followed by the singing of a fragment from Mascagni's *Cavalleria Rusticana*, with piano accompaniment: *Santuzza*, Florence Irons; *Lucia*, Kathryn Dean; *Lola*, Ira Petina; and *Turiddu*, Fiorenzo Tasso.

Once more Gounod's *Faust* provided a selection, when Act Three, Scene One, was sung, with orchestral accompaniment, by *Marguerite*, Henriette Horle; *Mephistopheles*, Alfred De Long.

The fourth section of the programme consisted of a fragment from Act One of Bizet's *Carmen*, sung with piano accompaniment: *Carmen*, Genia Wilkomirska; *Don José*, Eugene Ramey.

The singing of a fragment from Act Two of Smetana's *The Bartered Bride* brought this programme, and the whole series, to a close. The orchestra provided the accompaniment for these singers: *Marie*, Marie Edel; *Wenzel*, Albert Mahler.

CONCERT COURSE RECITALS

THE CONCLUDING recitals have been given in a series of some twenty-four concerts presented before schools, colleges, clubs, and similar groups by artist-students of The Curtis Institute of Music. The following are the details of appearances and those participating:

April 16—University of Delaware, Newark, Delaware, under the auspices of the Newark Music Society: Jorge Bolet, *Pianist*, student of Mr. Saperton; Henriette Horle, *Soprano*, student of Madame Sembrich; Ladislaus Steinhardt, *Violinist*, student of Mr. Bachmann; and Yvonne Krinsky, *Accompanist*, student of Mr. Kaufman.

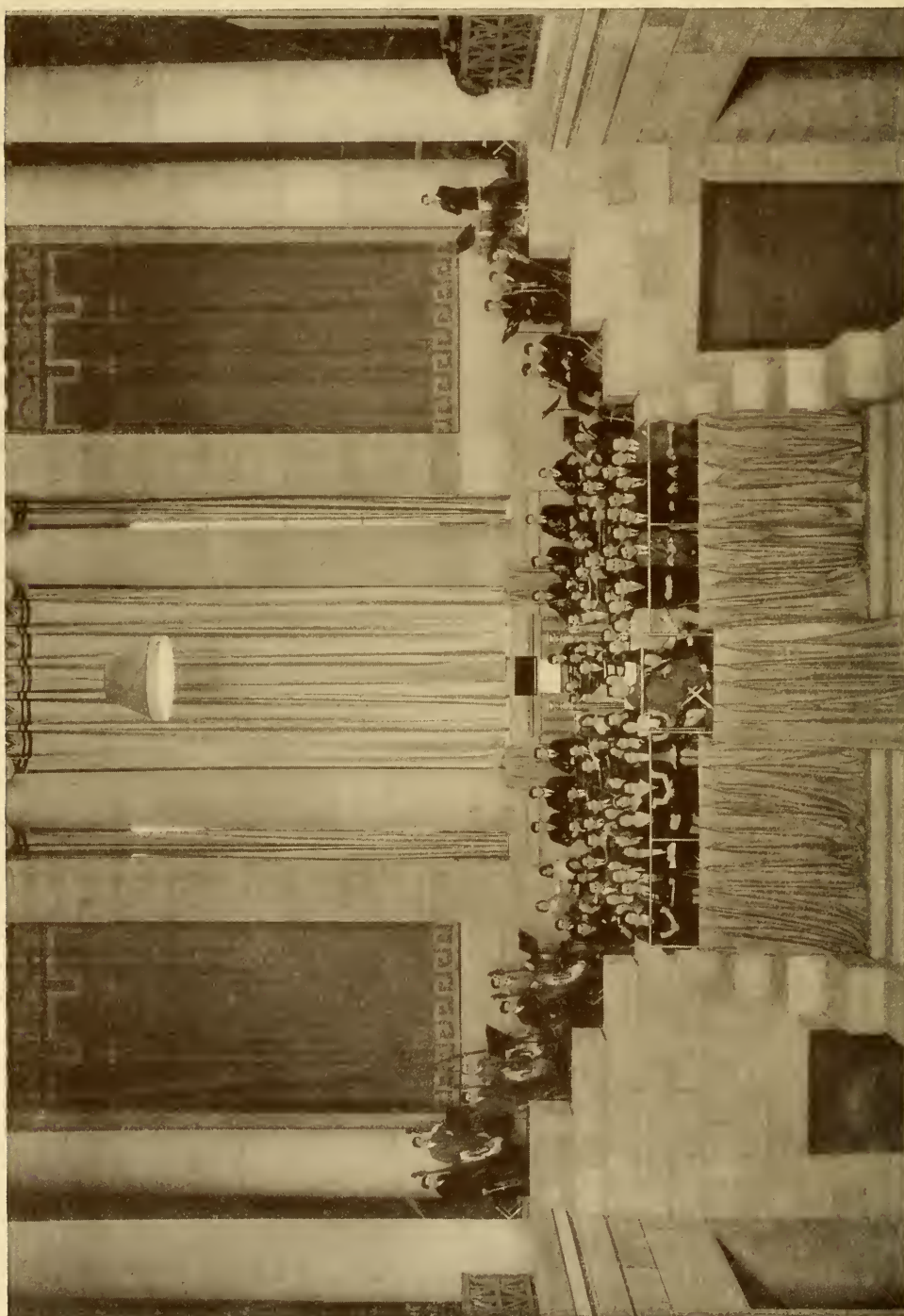
April 17—The Salon Music Club, Lambertville, New Jersey: Celia Gomberg, *Violinist*, student of Madame Luboshutz; Alfred De Long, *Bass-baritone*, student of Mr. Connell; Selma Amansky, *Soprano*, student of Miss van Emden; and Sarah Lewis, *Accompanist*, student of Mr. Kaufman.

April 24—Westtown School, Westtown, Pennsylvania: Martha Halbwachs, *Pianist*, student of Mr. Hofmann; Florence Irons, *Soprano*, student of Mr. Connell; Frances Wiener, *Violinist*, student of Mr. Bachmann; and Ralph Berkowitz, *Accompanist*, student of Mr. Kaufman.

April 28—Marywood College, Scranton, Pennsylvania: The String Quartet, whose members are Lily Matison and Frances Wiener, *Violins*, Virginia Majewski, *Viola*, and Brunetta Peterson, *Violoncello*, students of Dr. Louis Bailly in Chamber Music; Albert Mahler, *Tenor*, student of Mr. Horatio Connell; and Ralph Berkowitz, *Accompanist*, student of Mr. Kaufman.

May 1—Cape May County Art League, Cape May Court House, New Jersey: Ethel Stark, *Violinist*, student of Madame Luboshutz; Walter Vassar, *Baritone*, student of Mr. Connell; Florence Irons, *Soprano*, student of Miss van Emden; and Eugene Helmer, *Accompanist*, student of Mr. Kaufman.

May 1—Haddon Fortnightly Club, Haddonfield, New Jersey: Alice Chalifoux, *Harpist*, student of Mr. Salzedo; Elsa Meiskey, *Soprano*, student of Mr. Connell; Paul Gershman, *Violinist*, student of Mr. Zimbalist; and Florence Frantz, *Accompanist*, student of Mr. Kaufman.



SOLOISTS, CHORUS, AND ORCHESTRA PARTICIPATING IN SEASON'S FINAL PENNSYLVANIA MUSEUM CHAMBER MUSIC CONCERT
BY CURTIS STUDENTS

CHAMBER MUSIC

A RECORD audience of not quite four thousand persons was present in the Pennsylvania Museum of Art at Fairmount on the evening of April 19 to hear the fifth and last concert in this third season of Chamber Music Concerts by artist-students of The Curtis Institute of Music. These concerts, presented by the Pennsylvania Museum of Art, are tendered by The Curtis Institute of Music and are under the artistic direction of Dr. Louis Bailly, Head of the Department of Chamber Music. A special feature of this last programme was the participation of a chorus of forty students from the Vocal Department and an orchestra of sixty-four members from The Curtis Symphony Orchestra. The programme, as previously announced, offered the following works: Johann Sebastian Bach's *Sixth Brandenburg Concerto*, in *B flat major* (Organ obbligato by F. A. Gevaert) for Violas with accompaniment of Violoncelli and Double Basses. Leon Frengut and Max Aronoff played the Viola Solos, Robert Cato was at the Organ, and the work was conducted by Louis Vyner, a student of Mr. Mlynarski in Conducting. This was followed by a performance of Jean Sibelius' *Canzonetta*, Opus 62a, for String Orchestra, also conducted by Louis Vyner. The concluding work was Gabriel Fauré's *Requiem* for Soli, Chorus, Organ, and Orchestra, which has, so far as is known, never before been heard in America in concert form. The soloists were Natalie Bodanskaya, *Soprano*, and Conrad Thibault, *Baritone*. Robert Cato was at the Organ. The work was prepared and conducted by Dr. Bailly.

THE CURTIS SYMPHONY ORCHESTRA

FIFTY members of The Curtis Symphony Orchestra, conducted by Ward-Stephens, director of the annual Harrisburg Music Festival, and four artist-students of voice—Natalie Bodanskaya, *Soprano*, Paceli Diamond, *Mezzo-Soprano*, Albert Mahler, *Tenor*, and Benjamin De Loache, *Baritone*—participated in the performance of Mozart's *Mass in C minor* which was given on the first day of the Festival, Thursday, May 7. This orchestra group of fifty also played and Miss Bampton sang on the second day of the Festival, Friday, May 8, when Horatio Parker's *Hora Novissima* and other works were given.

OVERTONES

A complimentary concert by The Curtis Symphony Orchestra was tendered the city of Harrisburg by The Curtis Institute of Music on Saturday evening, May 9, in the William Penn Auditorium. Vaughan Williams' *A London Symphony* was conducted by Sylvan Levin, a student of Mr. Mlynarski in Conducting. Joseph Levine, artist-student of Mr. Hofmann, was soloist in the first movement of Rubinstein's *Concerto in D minor* for Piano and Orchestra, with Mr. Levin conducting the orchestra. Richard Strauss' *Till Eulenspiegels lustige Streiche* was conducted by Louis Vyner, a student of Mr. Mlynarski in Conducting. The Recitative and Aria—*Adieu, Forêts*, from Tschai-kowsky's *Jeanne d'Arc*, was sung by Rose Bampton, *Contralto*, artist-student of Mr. Connell, with the orchestra again conducted by Mr. Levin. The concluding work was Wagner's *Prelude to Die Meister-singer*, which was conducted by Ward-Stephens.



In addition to its five appearances earlier in this season, in Philadelphia, Baltimore, Washington, Bryn Mawr, and Harrisburg, The Curtis Symphony Orchestra was heard in a sixth and final concert in the Academy of Music, in Philadelphia, on the evening of Saturday, May 16. In presenting a varied programme, the participants included not only the orchestra composed of ninety-four students, but in addition a chorus of forty students from the Vocal Department, six artist-students appearing as soloists, and three conductors, of whom two are artist-students of the Institute. The programme opened with Berlioz' *A Roman Carneval Overture*, conducted by Sylvan Levin. Jules Conus' *Concerto in E minor* for Violin and Orchestra was performed by Paul Gershman, student of Mr. Zimbalist, as soloist, and Louis Vyner, as conductor. Jorge Bolet, student of Mr. Saperton, was piano soloist in the first movement of Tschai-kowsky's *Concerto in B flat minor*, with the orchestra conducted by Mr. Levin. Genia Wilkomirska, *Dramatic Soprano*, student of Madame Sembrich, sang the aria, *Suicidio*, from Ponchielli's *La Gioconda*, to an accompaniment led by Mr. Levin. Tschai-kowsky's *Overture-Fantasy—Romeo and Juliet*, was conducted by Louis Vyner.

The second half of the programme was given over to Gabriel Fauré's *Requiem* for Soli, Chorus, Organ, and Orchestra, receiving its

OVERTONES

second concert performance for the season. On this occasion the soloists were Natalie Bodanskaya, *Soprano*, artist-student of Madame Sembrich, and Clarence Reinert, *Baritone*, artist-student of Mr. Connell, with Robert Cato, a student of the late Dr. Farnam, at the Organ. The work was conducted by Dr. Louis Bailly, Head of the Chamber Music Department of the Institute. The following are excerpts from the Philadelphia press notices on Sunday, May 17.

INQUIRER: "A programme of impressive magnitude was presented with notable musicianship when the symphony orchestra of the Curtis Institute of Music, a considerable chorus, and vocal and instrumental soloists combined forces in a special concert in the Academy of Music last night. A huge invitation audience received with the utmost enthusiasm a performance as unusual in scope as it was in execution, and which afforded a striking revelation of the resources of the Curtis Institute on such an occasion. . . . The chief feature was Gabriel Fauré's *Requiem* . . . the vocal soloists were in excellent voice, and the chorus parts of the score were sung with capital vigor and unity, while the strength of the work was inspiringly reinforced and augmented by the fine support of the orchestra."

LEDGER: "The Curtis Symphony Orchestra gave its last programme of the season last night before an audience that filled the Academy of Music to capacity and which evidenced its enthusiasm by bringing back the conductors and soloists many times after each number."

RECORD: "The orchestral body which occupied the stage for the concert has already proved its merit in spite of the youth of its mixed personnel. The programme presented three soloists, artist students of the school. Two of the talented students occupied the podium, Sylvan Levin, whose work with the Philadelphia Grand Opera Company has already brought him recognition, and young Louis Vyner, who is already proficient enough to discard both baton and score. The most interesting feature of the programme, however, was the second presentation of Fauré's magnificent *Requiem*. This work, introduced to Philadelphia about a month ago at the Pennsylvania Museum by the same group who presented it last night, is a worthy addition to the repertoire of any musical organization. The rich, transcendental beauty, the deep emotional color of the score, received a fine interpretation under the direction of Dr. Louis Bailly."

RADIO BROADCASTS

Two final concerts have been broadcast by artist-students of The Curtis Institute of Music in the series of twenty sent out this season over thirty-one stations of the Columbia Broadcasting Station on Friday afternoons from 4 to 4:45 o'clock, Eastern Standard Time. The Nineteenth Programme was that of April 17, when The Curtis Symphony Orchestra performed under the leadership of Louis Vyner, a student of Mr. Mlynarski in Conducting, assisted by Joseph Levine,

OVERTONES

Piano Soloist, a student of Mr. Hofmann. The works played were Wagner's *Overture to The Flying Dutchman*, the first movement from Rubinstein's *Concerto in D minor* for Piano and Orchestra, and the *Danse de la fée dragée* and *Trépak* from Tschaikowsky's *Nutcracker Suite*.

The Twentieth Programme, concluding the season's broadcasts, was presented on April 24. The second and third movements from Bach's *Sixth Brandenburg Concerto in B flat major* for Twelve Violas with Accompaniment of Eleven Violoncelli, Six Double Basses, and Organ Obligato was played by students of the Institute, conducted by Louis Vyner, student of Mr. Mlynarski. At the organ was Robert Cato, student of the late Dr. Lynnwood Farnam. This was followed by a performance of Gabriel Fauré's *Requiem* for Two Soloists, Chorus, Organ, and Orchestra. The soloists were Natalie Bodanskaya, *Soprano*, student of Madame Sembrich, and Conrad Thibault, *Baritone*, student of Mr. de Gogorza; the chorus was made up of students from the Voice Department; Robert Cato was at the organ; and the orchestra consisted of sixty-five members of The Curtis Symphony Orchestra. This performance was conducted by Dr. Louis Bailly, and the entire programme was under his artistic direction.

OTHER EVENTS

ANNOUNCEMENT has just been made of the appointment of Alice Chalifoux, student of Mr. Salzedo, to the position of First Harpist in the Cleveland Symphony Orchestra, conducted by Nicolai Sokoloff. What is particularly striking about this news is the fact that Mr. Sokoloff was sufficiently impressed by Miss Chalifoux to extend her a contract for three years, a procedure which is generally admitted to be very unusual. This now makes a total of three Curtis students of Harp who occupy first desks in leading symphony orchestras, the other two being Casper Reardon, in the Cincinnati Orchestra, and Edna Phillips, in the Philadelphia Orchestra.



Irven Whitenack, *Double Bass* student of Mr. Torello, played for the Wilmington New Century Club, of Wilmington, Delaware, on April 8.

OVERTONES

On April 13, Irene Singer, *Soprano*, Celia Gomberg, *Violinist*, and Sarah Lewis, *Accompanist*, collaborated in a concert for the Demonstration School of Georgetown, Delaware. They are, respectively, students of Miss van Emden, Madame Luboshutz, and Mr. Kaufman.

Eva Stark, *Violinist*, student of Madame Luboshutz, was soloist on April 24 in a concert given by the local Jewish Chorus.

The Swastika Quartet played for the Sacred Heart Convent in Overbrook on April 27.

Carol Deis, *Soprano*, winner of an Atwater Kent First Award and now a student of Mr. de Gogorza, has been heard frequently over the radio during the past month. Singing in conjunction with a String Trio over WJZ, in New York, she broadcast on the evenings of May 6, 8, 13, 15, and 20. On the evening of May 17, she sang with orchestra over WEAJ in an Artists' Service Programme.

On Thursday evening, April 23, Alice Chalifoux, Flora Greenwood, Mary Griffith, Victoria Murdock, Reva Reatha, *Harpists*, students of Mr. Salzedo and Miss Lucile Lawrence, appeared in a programme of ensemble music in New York City under the direction of Miss Lawrence. The programme included works of Rameau, Martini, Couperin, Debussy, and Salzedo.

Berenice Robinson, student of Mr. Scalero in Composition, has won both of the Joseph H. Bearnese Prizes awarded each year by Columbia University for musical compositions in large and small forms. Miss Robinson's *Partita for String Orchestra* was selected by the Jury, which included Mr. David Mannes and Mr. Daniel Gregory Mason, as the work most deserving of the award of the \$1200 prize, while her *Variations for Piano* was chosen for the \$900 prize. Gian-Carlo Menotti is another student of Mr. Scalero who has recently been given a prize. His composition was a set of *Variations on a theme by Schumann*, for Piano, and it won this year's Carl F. Lauber Award, in Philadelphia. The award includes both a prize in cash and a medal.

Oscar Shumsky, *Violinist*, a student of Mr. Zimbalist, will leave in August for a concert tour in South Africa during the fall and winter.



Faculty Activities

CASIMIR HALL



IN TH this season's series of Faculty Recitals was the concert on Thursday evening, April 30, which featured Madame Isabelle Vengerova, *Pianist*, with Madame Léa Luboshutz, *Violinist*, and Mr. Felix Salmond, *Violoncellist*, as collaborating artists. The programme was devoted to three *ensemble* works, as follows: Beethoven's *Trio, No. 3, in C minor*, for Piano, Violin, and Violoncello; Rachmaninoff's *Sonata, Opus 19*, for Piano and Violoncello; and Brahms' *Trio in B major, Opus 8*, for Piano, Violin, and Violoncello.

The Tenth (and last) Faculty Recital was that given by Mr. Josef Hofmann, *Pianist*, on Tuesday evening, May 12. The programme comprised the following three works: Schumann's *Sonata in F minor* (Concerto without orchestra); Beethoven's *Sonata in C minor, Opus 111*; and Chopin's *Sonata in B minor, Opus 58*.

OUTSIDE OF THE INSTITUTE

IN ADDITION to the recital by Mr. Hofmann reported above, other appearances by him in May included a recital on the evening of May 7 in Mt. Vernon, Iowa, and a solo performance with the Chicago Symphony Orchestra on the afternoon of May 9, also in Mt. Vernon, Iowa.



Mr. Felix Salmond, *Violoncellist*, has completed a very active season during which he appeared in recitals in Montreal, Quebec, Saratoga Springs, Montclair, New Jersey, Philadelphia, and Milton, Massachusetts. In New York City he had three appearances, playing in the Bagby Morning Musicale series, collaborating with Paul Kochanski, *Violinist*, in playing the Brahms *Double Concerto* with the Roxy Symphony Orchestra, and playing for the Beethoven Association with

Marie Kaufman. In Cincinnati, he played the Lalo *Concerto* with that city's orchestra, conducted by Fritz Reiner During the coming season, Mr. Salmond plans to appear in Cedar Falls and Northfield, Iowa, Grinnel and Oberlin, Ohio, Chicago, the University of Virginia, Troy, New York, and in New York City (where he will give two recitals).



Mr. Carlos Salzedo's ballet entitled *Music of the Troubadours*, the first performance of which took place in the Library of Congress, Washington, D. C., during the Festival of Chamber Music on April 23-25, was repeated in New York City on April 26 and 27.



Mr. Stephen Déak, *Violoncellist*, completed a midwestern tour in March. He appeared twice as soloist with the Denver Symphony Orchestra, and he gave recitals in Longmont and Colorado Springs, Colorado. In Kansas, Mr. Déak played in Wichita and Emporia, and in April he gave recitals in Baltimore, Maryland, and Washington, D. C. While in the West, Mr. Déak addressed the Southwestern Music Supervisors' Conference in Colorado Springs.



Mr. Anton Brees, Instructor in Campanology and Bellmaster of the Mountain Lake Singing Tower at Mountain Lake, Florida, is to open the new Taylor Carillon at the First Plymouth Congregational Church, Lincoln, Nebraska, on Memorial Day. Mr. Brees is to give a series of recitals there, one of which, announced for June 4, will include first performances of the following works by Curtis Institute students of Composition—*Prelude and Toccata*, by Samuel O. Barber, *Improvisation for Carillon*, by Gian-Carlo Menotti, and *Campane a festa*, by Nino Rota. On the same programme there will be compositions by Mendelssohn, Dvořák, Händel, Padre Martini, Bach, and Schubert.



Dr. Samuel W. Fernberger, Instructor in Psychology in the Academic Department, left for Europe in the middle of May to give a series of lectures at the *Psychologisches Institut* of the University of Berlin on the subject of Psychophysics.



Photograph by C. Conley

OFFICE OF THE EXECUTIVE SECRETARY

Glimpses of the Institute

XI. OFFICE OF THE EXECUTIVE SECRETARY



THE OFFICE of the Institute's Executive Secretary, Mr. W. Creary Woods, presents a happy instance of that combination of dignified ease to be found in a private residence with the formality required of an educational institution—a combination which is characteristic of the Institute not only in its recreational rooms and studios, but even in its administrative and staff offices. This extremely well-proportioned room was formerly the drawing-room of the small house which, facing Rittenhouse Square just to the south of the former Drexel house, was one of the three properties acquired at the time of the founding of The Curtis Institute of Music. The soft-toned panelling, with the finely carved rectangular reliefs over the fireplace mirror and the doorway opposite, the wall bracket lights, and certain other details were introduced several years after the opening of the Institute. The chairs, sofas, and commode reveal a strong French influence in their design, and their woodwork is identical with that of the wall-panelling. On the mantel is a French Louis XVI clock. The large rug is a Kurdistan (circa 1870).

It is in this room that the various committees hold their meetings. Students wishing to address themselves to the Director may do so here through the medium of the Executive Secretary. It is also through this office that applications for admission pass, and it is here that the greatest bulk of the details of administration are prepared for the attention of the Director. Students with professional or personal problems come here to settle them in quiet informal interviews with Mr. Woods. It is here that the manifold details of the various activities are resolved—radio broadcasts, concert course recitals, appearances by The Curtis Symphony Orchestra, participation of students in performances by The Philadelphia Grand Opera Company, recitals of chamber music, outside professional engagements, and the like.

Index to Volume II

Articles

Activities, Faculty

Casimir Hall Concerts:

- Chasins, Abram, 112
- Connell, Horatio, 112
- Hofmann, Josef, 236
- Lawrence, Lucile, and Salzedo, Carlos, 84
- Luboshutz, Léa (*and* Émil Mlynarski), 112
- Münz, Mieczyslaw, 85
- Salmond, Felix (*and* Harry Kaufman), 144
- Van Emden, Harriet, 84
- Vengerova, Isabelle (*and* Léa Luboshutz, Felix Salmond), 236
- Zimbalist, Efrem (*and* Harry Kaufman), 173

Outside of the Institute: 37, 85, 113, 145, 173, 193, 236

Activities, Student

Casimir Hall Concerts:

- Chamber Music, 196
- Double Bass, 223
- Harp, 195
- Harp Ensemble, 196
- Operatic Acting, 227-9 (*three*)
- Piano, 105, 223, 224 (*two*), 226
- Piano and Violin, 165, 195
- Viola, 226
- Violin, 38, 76, 138, 195 (*two*), 196, 226
- Violoncello, 223
- Voice, 224 (*two*), 225, 226
- Wind Ensemble, 225

Chamber Music: 46, 78, 107, 140, 170, 198, 231

Concert Course: 78, 107, 141, 171, 199, 229

Opera: 38, 76, 105, 138, 166, 198, 227

Orchestra: 8, 106, 139, 167, 200, 231

Other Events: 49, 82, 110, 142, 172, 201, 234

Radio: 47, 79, 107, 141, 171, 200, 233

Bailly, Louis: *How I Became a Viola Player*, 33

Bloom, James: *A Letter from Camden, Maine*, 15

Concert by the Musical Art Quartet, 165

Connell, Horatio: *Opera Considered from Several Viewpoints*, 211

De Montoliu, Placido: *Concepts of Time, Measure, and Rhythm*, 215

Editorial Comment, 5, 6, 8, 61, 93, 153, 181, 183, 209

Finn, Caesar: *The Curtis Institute of Music*, 12

Glimpses of the Institute:

VIII. Collection of Rare Instruments, 51

IX. Entrance Doors to Casimir Hall, 115

X. The Studio of Mr. Josef Hofmann, 175

XI. The Office of the Executive Secretary, 239

Goldowsky, Boris: *A Note on Beethoven's Sonatas for Piano and Violin*, 134

Grobani, Benjamin, Philadelphia Recital, 221

Hofmann, Josef: *Professor Leopold Auer*, 9; *What is Wrong with the Piano?*, 95

Kaufman, Harry: *Random Observations on the Accompanist as Interpretive Artist*, 185

The Library:

Check List of New Books in the Library, 27, 53, 87

Exhibits, 146

Phonograph Recordings, 146

Music Calendar, 27, 56, 88, 116, 148, 176, 204

Pons, Max: *Coaching Singers*, 190

Salmond, Felix: *The Violoncello, Instrument of Song*, 65

Salzedo, Carlos: *On Determining The Art of Working*, 161

Scalero, Rosario: *Art and Its Aesthetic Significance*, 121

Spofford, Grace: *German Music Festivals Summer, 1930*, 98

Special Lectures, 193

Summer Activities, 17

Temianka, Henri, Recital by, 48 (see also *Henri Temianka in Europe*, 220)

Von Wymetal, Jr., Wilhelm: *A Consideration of Current Problems of the Opera*, 155

Vyner, Louis: *A Music Student in Poland*, 71

With Our Graduate Students:

Henri Temianka in Europe, 220

Benjamin Grobani's Philadelphia Recital, 221

OVERTONES

Illustrations

- Artist Students Who Participated in the Performances of *Gianni Schicchi* and *Pagliacci*, 40, 42, 43, 45
Artist Students Who Have Appeared With The Curtis Symphony Orchestra, 168, 169
Artist Students Who Sang in Alban Berg's *Wozzeck*, 197
Auer, Leopold, 10
Bailey, Louis, 32
Bailey, Louis, with Students in Sorrento, Maine, 21
Bodanskaya, Natalie, 42, 168
Cable, Mildred, 169
Casimir Hall, Entrance Doors to, 114
Casimir Hall, Interior of, 222
Connell, Horatio, 210
Connell, Horatio, and His Students at Chautauqua, N. Y., 23
Connell Vocal Quartet, The, 80
Davis, Agnes, 43
De Loache, Benjamin, 43, 197
De Long, Alfred, 45
De Montoliu, Placido, 214
Diamond, Paceli, 42
Eustis, Edwina, 197
Farnam, Lynnwood, 60
Healy, Daniel, 45
Hofmann, Josef, 96
Hofmann, Josef, A Game of Chess With, in Camden, Maine, 18
Holmgren, Arthur, 45
Horle, Henriette, 42
Ippolito, Carmela, 169
Jepson, Helen, 43
Kaufman, Harry, 186
Levin, Sylvan, 40, 168
Levine, Joseph, 168
Luboshutz, Léa, Camden Students of, 19
Mahler, Albert, 42, 197
Mlynarski, Emil, with Louis Vyner in Zakopane, Poland, 73
Office of the Executive Secretary, 238
Rare Violins and Violas from the Curtis Institute Collection, 50
Robofsky, Abrasha, 45, 197
Salmond, Felix, 64
Salzedo, Carlos, 160
Salzedo, Carlos, "Bull-Fight" in Seal Harbor, Maine, 21
Scalero, Rosario, 120
Scalero, Rosario, with His Students in Northern Italy, 26
Scenes from The Philadelphia Grand Opera Company's Production of Alban Berg's *Wozzeck*, 180
Sembrich, Marcella, Tea With, at Lake George, 22
Soloists, Chorus, and Orchestra in Final Pennsylvania Museum of Art Chamber Music Concert by Curtis Institute Students, 230
Spofford, Grace, 101
Stokowski, Leopold, 182
Studio of Mr. Josef Hofmann, The, 174
Swastika Quartet, The, 108
Tasso, Fiorenzo, 168
Thibault, Conrad, 43, 169
Van Emden, Harriet, and Her Students in Williamstown, 24
Von Wymetal, Jr., Wilhelm, 154
Vyner, Louis, with Emil Mlynarski in Zakopane, Poland, 73





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